

Bandwagon

THE JOURNAL OF
THE CIRCUS HISTORICAL SOCIETY

MARCH-APRIL 1993



BANDWAGON

The Journal of the Circus Historical Society

Vol. 37, No. 2

March-April 1993

FRED D. PFENING, JR., EDITOR

Fred D. Pfening III, Managing Editor-Bill Biggerstaff, Production and Graphics

Joseph T. Bradbury, Associate Editor

BANDWAGON, The Journal of the Circus Historical Society (USPS 406-390) (ISSN 0005 4968), is published bi-monthly. Second class postage paid at Columbus, OH. Editorial, advertising and circulation office is located at 2515 Dorset Rd., Columbus, OH 43221. Phone (614) 294-5361. Advertising rates are: Full page \$95.00, half page \$55.00, quarter page \$35.00. Minimum ad is \$20.00. The BANDWAGON is produced using a Macintosh IIcx computer, DesignStudio and TypeStyler software.

Bandwagon subscription rates, \$19.00 to members and non-members in the United States, \$24.00 per year outside the United States. Single copies \$3.00 plus \$2.00 postage. POSTMASTER: Send address changes to BANDWAGON, 1075 West Fifth Ave., Columbus, OH 43212.

Offices of the Circus Historical Society are located at 3477 Vienna Ct., Westerville, OH 43081. CIRCUS HISTORICAL SOCIETY-John F. Polacsek, President, 5980 Lannoo, Detroit, MI 48236; Fred Dahlinger, Jr., Vice President, 451 Roblee Rd., Baraboo, WI 53913; Dale C. Haynes, Secretary-Treasurer, 3477 Vienna Ct., Westerville, OH 43081.

DIRECTORS: Div. 1-Fred D. Pfening, Jr., 2515 Dorset Rd., Columbus, OH 43221 (Ohio-Mich.-Ind.); Div. 2-Copeland MacAllister, 30 Salem End Rd., #2A, Framingham, MA 01701 (N.H.-Maine-Vt.-Mass.-Ct.-Del.-R.I.); Div. 3-William L. Rhodes, 2528 Taylorsville Rd., Louisville, KY 40205 (N.Y.-N.J.-Pa.-Md.-D.C.-Va.-W. Va.-Ky.); Div. 4-Joseph T. Bradbury, 1453 Ashwoody Ct., N.E., Atlanta, GA 30319 (N.C.-S.C.-Ga.-Ala.-Fla.-Miss.-Tenn.-Ark.-La.); Div. 5-Guy J. Fiorenza, 2025 Andrews St., Rockford, IL 61103 (Wis.-Ill.-Minn.-Iowa-Mo.); Div. 6-Orin C. King, 5225 SW 20 Terrace #302, Topeka, KS 66604 (N.D.-S.D.-Kan.-Neb.-Okla.-Tex.); Div. 7-Joseph S. Rettinger, P.O. Box 20371, Phoenix, AZ 85036 (Col.-Mont.-Ida.-Wyo.-N.M.-Utah-Nev.-Ariz.); Div. 8-Michael D. Sporrer, 14537 N. E. 40th St. #H202, Bellevue, WA 98007 (Wa.-Ore.-Ca.-Hawaii); Div. 9-Dr. Gordon D. Brown, 7459 Saskatchewan Dr., Edmonton, Alb., Can. T6G-2A5 (All countries outside the United States.)

THIS MONTH'S COVER

The 1913 season of Ringling Bros. World's Greatest Shows was a very profitable one for the brothers. Each received a large amount of money on the year.

The program cover was the same design as in 1912, the first year for the Joan of Arc spec.

The sixty-four page magazine contained articles on the spec, the history of the Ringling family and an extensive section on animals. The first sixteen pages listed the performance and a number of advertisements from local companies in a group of cities. This section was specially printed for these cities. Many editions were printed during the season. All advertising was sold by the Joseph Mayer Company, publisher. The Mayer firm continued to publish the show's programs through the 1930s.

1993 CHS CONVENTION

There is still time to register for the 1993 CHS convention in Nashville, Tennessee, May 13 to 15. Use the information card enclosed with the January-February *Bandwagon*.

The Ringling-Barnum blue unit is the

feature attraction. There will be a showing of rare Buffalo Bill lithographs by Howard Tibbals, plus a visit to the famous Price magic collection. Historical papers will be presented. The annual auction will allow additions to your collection.

PUBLICATION DELAY

We regret the delay in mailing the January-February *Bandwagon*. The lateness was caused by the extensive amount of work in preparing the season's review. In the past few years the number of pages in the *Bandwagon* has increased greatly. This of course increases the amount of time required to prepare an issue. Each article is proof read two to three times to correct typos and for historical accuracy.

Our publication schedule calls for mailing an issue at the end of the second month of the cover date.

NEW MEMBERS

Fred Bartolotta 3813
200 Baltimore Ave.
Washington, PA 15301

James K. Judkins 3814
P. O. Box J
Hugo, OK 74743

John W. Dial 3815
P. O. Box 829
Hugo, OK 74743

Steven M. Cline 3816
1033 Shady Tree Lane
Wheeling, IL 60090

Mainot Jean-Pierre 3817
Val Mesneret Croixdalle
Londinieres 76660, France

Jack Badal 3818
2100 W. Gage Ave.
Fullerton, CA 92633

REINSTATED

Richard Whitmarsh 3006
P. O. Box 357
East Bridgewater, MA 02333

Dr. Edgar W. Benjamin 2318
5736 Lake Lucius Dr. S.
Jacksonville, FL 32211

DUES NOTICES MAILED

The CHS dues and subscription notices will be mailed in April. Please do not mail your payment until you receive your notice.

If your payment is not received by July 1, 1993, the July-August *Bandwagon* will not be mailed.

Individuals can show their support for the CHS by becoming Sustaining, Contributing and Concessionaires club members by paying \$25, \$50 or \$100, rather than the standard rate of \$18. Over 250 sent an extra amount last year.

AVAILABLE BACK ISSUES OF BANDWAGON

1966-Jan.-Feb.
1967-July-Aug., Nov.-Dec.
1968-All but Jan.-Feb.
1969-Jan.-Feb., July-Aug., Sept.-Oct.
1970-All but July-Aug., Sept.-Oct.
1971-All but May-June.
1972-All available.
1973-All but Jan.-Feb., Nov.-Dec.
1974-1975-All available.
1976-All but Jan.-Feb., Nov.-Dec.
1977-All but Mar.-Apr.
1978-84-All available.
1985-All but Nov.-Dec.
1986-All available.
1987-All but Nov.-Dec.
1988-All but Nov.-Dec.
1989-1992-All available.

Price is \$3.00 each. Add \$2.00 postage one issue, \$3.00 more than one issue. Please select substitutes in case we are out of any of above.

BANDWAGON BACK ISSUES
2515 DORSET RD.
COLUMBUS, OH 43221



Do you have our current "G"
catalog?

If not you are missing out.

We've got something for
everybody.

Send \$4.00 to:

We carry the best in "HO" and "O"
Circus Kits, Books, Posters
and collectibles.

CIRCUS STAR SUPPLIES
3037 Grass Valley Hwy.
Auburn, CA 95603

GERMAN NATIONAL



Jeanette Williams
presents



ENTERTAINMENT
MANAGEMENT &
INTERNATIONAL
ANIMAL EXCHANGE, INC.

IN THE TRUE EUROPEAN CIR-
CUS TRADITION, ONE RING, 2500
PLUS SEATS, 150 FOOT ROUND,
193 FOOT FRONT. BUY A COM-
PLETE SHOW FOR YOUR FAIR OR
SPECIAL EVENT, OR LEASE THE
TENT ALONE, WITH OR WITHOUT
SEATS.

ALSO

International Booking Agency for
U.S.A. and overseas, parks, fairs, ho-
tels, sports shows, circus acts. Send
clean video and 8 x 10 photo, black
and white and color.

PLEASE CONTACT:

Jeanette Williams

2011 61st Street
Sarasota, FL 34243
Phone: (813) 351-6709
Fax (813) 351-1753



"A BI-CENTENNIAL CIRCUS
KEEPSAKE!"

LIMITED EDITION
FULL COLOR

POSTER
11" X 16"

\$15.00
POST PAID

THE FAY GALLERY
P. O. DRAWER 749
WILSON, WY 83014
(307) 739-1006

Little has been written about how large railroad circuses operated prior to the first World War. This article will draw heavily on information from the office files of the Ringling show during the 1913 season. After the Ringling winter quarters moved to Bridgeport, Connecticut following the close of the 1918 season the Baraboo quarters were essentially abandoned. Most of the financial records, invoices and correspondence remained there until the office building was sold in 1930.

Learning that the contents of the building were to be destroyed Bill Kasiska, Sverre Braathan and other circus fans removed and saved much of the material. Files from the Kasiska collection provided a large part of the material in this article.

Circus historians have long been interested in how large and small decisions were made regarding various facets of circus organization and administration. What were the costs for performers, staff people, workingmen, transportation, lots, licences and advertising? The general manager usually determined what equipment would be used and when replacements needed to be made. In the case of the Ringling and Barnum shows even the minor decisions were made by the Ringling brothers themselves. Both shows traveled on 85 cars, including three on the advance, during the 1913 season.

Al, Charles, and Henry Ringling basically looked after the Ringling show. Alf T. and John were in charge of the Barnum show.

The Ringlings did not have a complete winter quarters wagon shop. Their wagons were built and repaired by the Moeller brothers in Baraboo. All painting was done in the quarters paint shop. The repairing of wagons began shortly after the show closed the 1912 season. A Moeller ledger listed all of the work done prior to the opening of the 1913 tour.

The cost of repairing cages ran between \$9 and \$24 and the work was done between November 8 and December 19.

Hippo den cage No. 42 required considerable work before being returned on December 18, costing \$60.12. The giraffe cage No. 78 came back to the show on January 6, 1913, \$9.86. Tableau wagon No. 5 was returned on January 7, \$20.67. Tableau No. 6 was returned on January 11, \$11.53. The United States bandwagon was returned on January 12, \$59.03. The Great Britain tableau was returned on January 14, \$21.12.

On January 22 seal dens No. 81 and 86 were returned with new water tanks, \$99.43 and \$100.93. The Egypt float was

RINGLING BROS. WORLD'S GREATEST SHOWS

THE 1913 SEASON

By Fred D. Pfening, Jr.

returned on January 24, \$11.81. The India float came back to the show on January 25, \$9.97.

The Germany and Russia tableaux were returned on January 29, \$20.02 and \$21.45. The Spain float was returned on January 31, \$34.72. The rhino den (from Forepaugh-Sells) came back on February 5 with a new roof and floor, \$79.34 indicating extensive rework. The zebra float was also returned on February 5, \$19.61. The steam calliope was returned on February 7 with work on the boiler, \$18.42. On February 9 a giraffe wagon and the lion tableau were returned, \$59.42 and \$50.56.

The clown bandwagon (from Forepaugh-Sells) and the No.

1 bandwagon (Five Graces) were returned on February 13, \$9.93

and \$10.75. On February 16 the red ticket wagon came back, \$13.75. The Old Woman in Shoe and Reindeer pony floats were returned, \$3.00 and \$4.15. A buggy was returned on February 18, \$6.75. The white ticket wagon came back on February 22, \$13.65.

This drawing of Al Ringling appeared in *Show World*. Pfening Archives.

The No. 1 big top pole wagon required two new rear wheels and four new 5" by 1" steel tires \$149.49.

The Moellers built a new wagon for an air calliope. Twenty-four days labor were required and the wagon was delivered on March 14 for \$209.99. An automobile wagon was returned on March 22, \$126.09. On April 3 wagon gear for the

Hodgini act was delivered, \$87.70. A wagon used by George Stumpf was returned on April 12, \$23.50. Stake driver No. 104 was delivered on April 15, \$59.09.

The Moellers worked on a total of sixty wagons and their bill totaled \$1,833.93. Material and other work were added at \$1,083.91. The total of \$2,917.84 was paid with a check signed by Henry on June 13, 1913.

The air calliope was first used on circuses in 1913. Joseph Ori, a.k.a. Joseph E. Dupont, formed the Pneumatic

Calliope Company and established a factory to manufacture the new instrument. The Ringling show attempted to buy an Ori calliope in 1912, but by the time arrangements had been made Ori had sold the unit he had on hand. Ori wrote to the Ringling show on January 9, 1913 offering another air calliope complete with a blower, small tank, siren whistle and pedal to alter the volume for \$650. The Ringling brothers responded quickly and contacted Sam McCrackin, manager of the Barnum & Bailey show in Bridgeport, and advised him to go to the Ori plant. After hearing the instrument he bought

one for both the Ringling and Barnum shows.

McCrackin wrote Al Ringling on January 16 advising him that the purchase price had been discounted from \$650 to \$600. On January 18 Al Ringling wrote brother Henry saying: "We just got a letter from the Barnum show saying they have arranged for us to get the air pressure caliope (sic). The Barnum show also ordered one for that show, so the the caliope (sic) must have looked good to them when they went to look at it for us. They promised to ship the one for us in ten days. I have arranged

with Moeller to get the wagon up for the air caliope (sic)."

The Ringling calliope was expressed to Baraboo on February 3, with the Barnum unit being shipped to Madison Square Garden in time for the show's March 22 opening date. The first use of an air calliope on a circus occurred on March 22. The Ringlings intended to use the new



calliopes both in the big show band and in the parade. The calliope wagon built by Moeller had carvings on the sides and back. The calliope was placed crosswise, in the center of the wagon, with the player facing the rear.

The show purchased a new 32 whistle steam calliope from the Thomas J. Nichol Company during the winter of 1912-1913. The new instrument replaced a very old 20 whistle in the same wagon that had been used for years.

Al Ringling wrote brother Alf T. on January 4, 1913 saying: "We telegraphed you in regards to the little elephant. As yet no answer so I presume you and John are not interested in the little elephant."

"I would like to know if [Harvey] Mayer has the program for the coming season. Would also like to know the opening date of our engagement at the Coliseum. These European acts are waiting on us for this information and must let them know so they can fix their dates accordingly."

"As I wired you yesterday, Saxons are engaged by us for the coming season. Also received cable from the 3 Jahns confirming our arrangements and stating contracts signed, so we are safe now to go ahead and bill their acts if we wish to do so."

"Since sending you the other material have also received Chas. Augustus Clarke's contract. Could not get the Lloyds as they are booked up solid for one year in Europe. However I think the riding the way it is now laid out will be alright, namely: ladies' principal acts with the Hodgini in center ring; 3 men's principal acts, Chas. Rooney and Percy Clarke with Augustus Clarke in center ring; Hodgini's juggling on horseback and Castello combination carrying act with Chas. Augustus Clarke and Percy Clarke in double juggling act in center ring."

The show payroll book states Charles Augustus Clarke received \$125 per week, the Clarkonians \$375, the Castellos \$125, the Hodgini's \$200, and Charlie Rooney \$45.

On January 6 Al wrote Charles about the circus doctor: "Henry is here. He does not know whether or not Dr. Riley has been re-engaged for the coming season. Has he been re-engaged? Would like to know this as we are holding a letter from Dr. Manley, who is applying for the position."

On January 9, 1913 Al Ringling wrote to Charles saying: "We just got an answer from our cable to Hagenbeck saying too bad but the little elephant was sold before he received our cable. So of course we

will not have the little West African elephant."

"Regarding the advertising cars: It is my understanding from W. H. Horton that the two advertising cars are to have steel platforms put on at the Pullman shops. Also that our #3 car that we used the past season is to be discarded and another car substituted, and that the substitute car is to come from somewhere in the east direct to Pullman and is to be put in shape at the time the #1 and #2 cars are being equipped with steel platforms. The boiler, desk, program cart and other supplies including mattresses are to be used on the new #3 car. All paste cans that are good enough will be repaired here in Bar-



The air calliope wagon built by Moeller brothers for the Ringling 1913 season. Circus World Museum collection.

aboo, so we will also load the paste cans, barrels etc. in #1 and #2 cars when they are sent to Pullman. Now what I would like to know is whether this is correct—whether we get a new #3 car and should we proceed here in simply repairing up the #1 and #2 cars figuring the #3 car will be discarded."

"I spoke to you last fall about how dark and gloomy one of those advertising cars was on the inside, I think it was the #2 car, and at the time I told you I thought it would be a good plan to paint this car on the inside to make it a little more cheerful. We painted the the old New York car on the inside and it makes a big difference. We also painted the state room car on the inside and it has helped very much. It is quite a big job to paint one of these cars over the inside, but if you think best to paint the advertising car over the inside we can do it."

"Will Horton writes us that the boiler in advertising car #1 is an old one and is in bad shape. Should we look after this boiler proposition? In fact, let us know just what is wanted for the advertising cars."

In a January 11 letter Al wrote Charles: "We are mailing you today, under separate cover, photos of the Four Portia Sisters. This is a four-contrortion act. Three

of the girls work on pedestals and one girl works in front of the pedestals. These girls have been in this country ten months, but they will not be new for Chicago as they have played several vaudeville houses there. I did not see the act but Ralph Peckham went to see it and reported very good on it. He said that on the night he saw them they were given three curtain calls after their act."

John Ringling was in charge of the Barnum & Bailey circus and was in charge of activities in their Bridgeport quarters.

Al wrote to John who was then at the Barnum quarters in Bridgeport on February 3: "Henry Peare is a good hard working clown. When he was with us he was one of the Prosit Trio."

"Phil King is also a very good clown. He was formerly of the team of King and Nelson. They were with us for about 6 seasons. They did a revolving ladder act and did general clowning. Phil King is inclined to drink. He is very good on the high stilts, in fact he did a high stilt act with his partner with our show."

Al wrote John on February 6: "As yet have not heard from you in regard to

the advance car that we are to get from you. The time is getting quite short, and especially so if we have to arrange the car inside and have steel platforms put on same. It is not so easy to get carpenters to do the inside work fixing up an advance car so I wish you would let me know if you have any car for this purpose in view for us."

"The way I understood from Charley you was (sic) to get this car fixed up and send it to Pullman shops, Chicago, where they would put steel platforms on the car providing the car had no steel platforms, but from conversations when you was (sic) here I understood that you had not figured on fixing the car up or having it fixed up but you figured on getting the car for us and we fixing it up."

"I looked up this car that we are using for sleeping car for animal men, elephant men, grooms, etc., and found that this car is not as strong as the old #3 advance car that we have here and which we used last season as the #3 car. Taylor said it would not do for an advance car. The #3 car that we used last season is not what it should be for an advance car—it is not strong enough."

"If you have a car in view for the #3 advance for the Ringling show when can we expect to get it. From what I understand this #3 car that we are looking for should be very strong as it is suppose to carry a big load of paper."

Al also wrote Charles about the advertising car on February 6: "As yet no advance car here to replace the old #3 car that you said we could not use. I spoke to John about this when he was here. From his conversation I understood that he had no car for the advance in view. He said that he could probably get a sleeper and would let us hear from him in regards to the advance car very soon. It is getting late and of course I am concerned to think that something should be done in regard to the #3 advance car."

"This #3 car that we used last season is not a very bad car. Of course it is not as strong as he #1 and #2 cars but the only fault of the #3 car besides not being as strong as the others is that the roof is in bad shape, but this can be easily fixed. If John succeeds in getting a car we would not be much out as by fixing this car up it would probably sell better than the way it is at the present time."

"The #1 and #2 advance cars we are figuring to get out of our car shops and finished up so that they can be sent to Chicago any time after three weeks from this date."

Al's reference to possibly selling the #3 car showed his awareness of the demand for used circus equipment.

After the Forepaugh-Sells show was retired after the 1911 season most of that show was offered for sale. A list showing the price of each item was issued by the Ringlings in January 1912. Fred Buchanan, Tom Weideman, Downie & Wheeler, and others bought railroad cars, wagons and animals in 1912, but considerable equipment remained. On February 15, 1913 two flat cars and a pole wagon were sold to the Yankee Robinson Circus for \$600.

The Gollmar brothers, crosstown cousins, bought some reserve seat stringers for \$120. On April 4, 1913 Charles Gollmar bought the Ringling advance car #3, paying \$1,000. John Ringling had come up with a replacement car after all.

The opening date was set for April 5 at the Coliseum in Chicago. The indoor date continued until April 20. The old #1 and #2 advance cars plus a new #3 car moved out of quarters ahead of the show. The first two cars were painted red and #3 was blue and yellow.

W. H. Horton was in charge of the Ringling advance. He coordinated the shipment of advertising posters to the three advance cars. All of the lithographs in 1913 were bought from the Strobridge Lithographing Company in Cincinnati, Ohio. The date sheets were bought from the

Central Printing and Engraving Company in Chicago. Invoices from Strobridge list these prices for lithographs: Half sheets, 2.5 cents. One sheets, 5 cents each. Three sheet posters, 11 cents each. Eight sheet posters, 29.5 cents each. Nine sheet posters, 35 cents each. Twelve sheet posters, 44 cents each. Fifteen sheet posters, 50 cents each. Sixteen sheet posters, 58 2/3 cents each. Twenty sheet posters, 73.5 cents each. Twenty-four sheet posters, 88 cents each. Twenty-eight sheet posters, \$1.02 2/3 each. Thirty sheet posters, \$1.32 each.

As the show prepared for the Chicago opening the *Baraboo Weekly News* on March 27 published this roster for the season: "Tom B. Buckley, treasurer; C. L. Roser, secretary; Joseph Brooks, auditor; W. H. Horton, general agent; C. C. Wilson, railroad contractor; J. B. McIntyre and N. J. Petit, local contractors; Ben Horton, special agent; Harry Scott, contracting press agent; E. P. Norwood, press agent back with the show; Ralph W. Peckham, excursion contractor; Lew Graham, side show manager; John Agee, equestrian director; Ottokar Bartik, ballet master; Sid Ruben, superintendent of privileges; J. J. Richards, musical director; John Walker, superintendent of reserved seat tickets; James R. Whalen, superintendent of canvas; Charles Rooney, boss hostler; A. L. Webb, commissary department superintendent; L. W. Marshall, superintendent of gasoline lights; Alfonzo Francoes, superintendent of electric lights; Joseph D. Miller, property superintendent; Frank Dial, ring stock superintendent; Charles Rooney, superintendent of stock; Bert Krotz, wardrobe superintendent; William L. Carr and John L. Nevin, 24 hours agents; G. M. Denman, superintendent of elephants; Joseph Lloyd, boss carpenter; Charles A. Smith,

Lithograph of the Saxon Bros. used in 1913. The Saxons were the second highest paid act in the performance. Circus World Museum collection.

superintendent of animals; Emil Erickson, blacksmith; George Goodhart, manager advertising car No. 1; Tom Daily, manager advertising car No. 2; Charles G. Snowhill, manager advertising car No. 3; W. S. Wappenstein, checker-up; Fred J. Warrell, legal adjuster and Lew Graham, announcer."

The first *Billboard* mention of the Ringling show appeared in the March 29 issue: "Chicago, March 21 Al Ringling came down from Baraboo Friday, the 21st, for a half week stay in Chicago, preparatory to the commencement of rehearsal for the Ringling show on March 29, and particularly to get the ballet into shape. All talent has been called for the 27th, so that no time will be lost in whipping the aggregation into line for the opening, Saturday, April 5, at the Coliseum. While in Chicago Mr. Ringling made special arrangements with Peck & Behrens for clothing for members of his outfit, and also secured several sites where the laboring element of the Ringling show will be housed during their Chicago engagement. After returning to Baraboo, Mr. Ringling will complete his duties in his home town, and then come right back to Chicago, so as to be on hand before the rehearsals begin."

The four section train was repainted for the season. The stock cars were yellow with the ends in red. The flats were yellow and the sleepers were painted red. The wagons were painted red with yellow lettering. The first section consisted of seventeen flats, two horse cars and two sleepers. The second section carried ten flats, six horse cars and five sleepers. The third section carried fourteen flats, five horse cars and a stock car. The fourth section consisted of seven horse cars, four stocks and nine sleepers. The run from Baraboo to Chicago was made on the C. & N. W. railroad at a cost of \$1,722.50.

In 1913 the Ringlings took a giant step forward with the purchase of modern electric generators. Details appeared on September 20 when the *Billboard* published an interesting article about the electric generators on the Barnum and Ringling shows: "Open flame gasoline torches or gas lamps have lighted circuses for many years. This season two of the largest tent shows, Barnum and Ringling Bros., are equipped with their own power plants for lighting the big top and smaller tents by electricity."

"The apparatus consists of 25 kw portable gasoline electric sets, manufactured by the General Electric Company specially for the purpose. The units are parried in duplicate, two sets for each circus, so that if one should fail while en-



route the other can supply current for half the lights. They are arranged, however, to operate regularly in multiple, each set furnishing current for eighteen arc lamps, which totals thirty-six of these lamps for lighting a show. Two 25 ampere spot-lights for the stage and several strings of incandescent lamps are also operated from the plants in each instance. A third supply wagon used for a workshop accompanies the outfits and has a powerful electric searchlight mounted on top, which is directed to different parts of the grounds while taking down tents and loading after the evening performance.

"The outfits are very compactly constructed and are readily portable. They are mounted on one of the ordinary enclosed circus wagons, about eighteen feet long and seven feet wide. The ends and sides of the wagon are removeable.

"Each unit is composed of a 25 kw, 125 volt, compound-wound, direct current generator, which is built integral with the frame and directly connected to the shaft of a four cylinder, four-stroke cycle, 560 rpm, throttle-covered, vertical gasoline engine.

"The set is installed on the rear of the wagon with the flywheel at the outer end. The switchboard for controlling the current is located about two feet from the generator end of the unit. At the front of the wagon is installed the cooling system for the engine. A gasoline tank is suspended under the wagon."

Negotiations with General Electric had begun in November 1912. A GE confirmation dated November 20 acknowledged the verbal order given by Charles Ringling. A 65 gallon gasoline storage tank and one switchboard were also included in the order. The total price was \$4,000. General Electric advised the show on December 23, 1912 the generators would be available for shipment the latter part of January. The generators were shipped from the GE factory in Lynn, Massachusetts to Baraboo on January 17, 1913. The units were installed in baggage wagon at winter quarters.

The 1913 General Electric generators were state of the art equipment. However some use of electric lights appeared on circuses as early as 1879. The April 14, 1934 *Billboard* contained an article by Col C. G. Sturtevant titled "Lighting the big top."

It read in part: "It was not until the Civil War that invention and experience began to produce a light that could be depended upon. Various gas generators



The Chicago Coliseum where the Ringling show opened the 1913 season. Pfenning Archives.

began to appear based mainly on the employment of naphtha and gasoline, with forced air carrying the heated vaporization through pipes to the small knife-tongued jets, arranged in clusters about the center and quarter poles.

"M. F. Gale perfected and patented a fairly reliable gas system and was engaged to go with the Barnum show in 1872 to install and direct the operation of his equipment. The Gale light then became gradually the standard for all the larger circuses.

"An early form required the heating of a pan to start the generation of naphtha gas. Gasoline gave the most brilliant light but was always dangerous to handle, and particularly so in blow downs, when it caused bad fires.

"Finally, in the gas age the Bolte & Weyer firm, of Chicago, placed on the market a lighting system that burned gasoline under the pressure system and employed the asbestos mantles in the burners to afford a system of illumination that was so reliable and satisfactory that it was preferred down to late years, even to the electric light. Practically all circuses and traveling outdoor shows used this form of illuminations, and small units of it are employed to this day to supplement the electric light for various purposes.

"As early almost as the invention of the electric light by Thomas Edison, it was carried on both the Cooper & Bailey and W. W. Cole circuses as early as 1879 as a curiosity feature and advertised extensively.

"In 1883 the Sells brothers also had one of these plants that were made by the the Brush Lighting Company, of Cleveland, Ohio.

"As nearly as can be determined the first electric light plant on an American show for practical lighting purpose was in 1898, when the performing arena of the Buffalo Bill wild west was illuminated by

the carbon arc light system. These old light plants were cumbersome, and before gasoline engines were perfected to run the generators steam engines were used for the power.

"Ringling Brothers as well as Barnum & Bailey, had light plants in 1903, but it is understood that they were sometimes disconnected and used gas up until 1913, when improvements made them absolutely sure of the portable generators."

In his book, *A History of the Circus in America*, George Chindahl said: "In 1909 Ringling Bros. again experimented with electric lights when the Bolte & Weyer gasoline lights were replaced with arc lamps furnished with current from a dynamo driven by forty horse power Fairbanks Morse gasoline engines."

On April 3 the *Show World* reported: "Ringling brothers have arranged to equip their big show with an electric system of 36 arc lights. The power will be furnished by a new combination 40 horse power gasoline engine and dynamo, purchased at the Fairbanks Morse Company of Beloit. The black tent and the ticket wagon have been furnished with electric lights for several seasons, supplied by a 6 horse power engine. These lights were of the incandescent type. The wagon to transport and hold the machinery during operation has been remodeled and the whole outfit will leave with the rest of the show when exhibitions in the tent are begun."

The June 25, 1913 *Billboard* reported: "Much interest is taken in the Ringling Bros. electric light plant, consisting of three heavy motor wagons which furnish the night illumination. It is the only practical, movable, electric lighting outfit ever used by a circus company."

In his book *The Circus from Rome to Ringling*, Earl C. May said: "The 1913 General Electric generators were used by the Ringling show until 1929. New generators arrived on the show in Worcester, Massachusetts on July 1, 1929."

The lease for the Coliseum was signed with the City of Chicago, the owner, on February 15. Ringling's use of the building began on March 28 and ran until April 20. The rent was \$10,500. A down payment of \$2,500 was made when the contract was signed. The remaining \$8,000 was due on March 28. Charles Ringling signed for the show. The license from the city of Chicago was \$800.

The show opened with a sold out 8:30 night performance on April 5. The ticket

sales totaled \$4,402.25. The concession total was \$270.70 making the gross income for the single show \$4,672.95. The total income from all sources for the sixteen day Chicago engagement was \$91,740.60.

The April 12 *Billboard* reported on the Ringling opening: "The Ringling shows enjoyed the best inaugural of their career in Chicago on Saturday April 5, by having a capacity crowd, with a far-stretching line of disappointed turnaways. The evening proved to be a banner event with the show coursing through without a hitch and with all the semblance of some mid-season presentation instead of an opener. The reason is obvious, thanks to such masterful directors as Al Ringling, who himself assumed direct command in general; John Agee, the equestrian director; and Ottokar Bartik, leader and instructor of the ballet corps.

"The opening witness (sic) the presence of four of the famous circus family, Al, Henry, Charles and John. Alf. T. remained with the Barnum & Bailey contingency in Manhattan. Many other prominent show men paid tribute to the season's birth of Ringling, including John G. Robinson, Jr.; Fred Andrews, treasurer of the Hagenbeck-Wallace shows; Charles B. Irwin, of Irwin Bros. Cheyenne Wild West; Ed C. Talbott; Charles Andress; J. M. Hathaway; Vernon Seaver and Chicago Mayor C. H. Harrison.

"Among the Ringling men much in evidence at the opening, besides John Agee and Lew Graham, who officiated in the arena, were Ralph Peckham, Fred Warrell, Otto Bartik, C. G. Snowhill, John Sheehy, and Robert Louis, who contributes his Samar Twins for a two week period to the freak show now being carried under the able care of Lew Graham.

"J. J. Richards, the musical director, was kept too busy to mingle with visitors, concerning himself with the execution of high class band work during the two and one half hour presentation. Publicity experts Edward P. Norwood, Wells Hawks and Wilber H. Williams, who accomplished a daring amount of Chicago daily space pilfering, were busy meeting fellow members of of their fraternity.

"Before passing onto the iridescence medieval spectacle and the circus proper, we must devote an expression of genuine congratulations on the splendid appearance of the menagerie; again the collection of curiosities genial Lew Graham has corralled demands a word of praise. For

the following Val Vino does the lecturing; Samar Twins, Allistar McWilke, the Cairo Troupe of Singhalese dancers, Millie Otisa, Joe Leffier, the Hannah Triplets, big eight foot, two inch, George, Princess Tina, Lentini, the three legged boy and the Musical Walkers.

"Promptly at 8:15 blew the shrill clear whistle of the venerable Al Ringling, forth blasted three trumpets and then rose the strains of director Richards band. Three cheers for the gorgeous spectacle of brilliant effulgence and scintillating iridescence. It is the highest work of art in its line—Joan of Arc is consummate. Its brand new, spick and span regalia, its al-



Half sheet lithograph of Joan of Arc used during the 1913 Ringling season. Pfening Archives.

luring plot, the da'utiness of the comely and graceful Mme. Bartik, as the ill-fated female deliverer of medieval France, the well groomed splendor of the equines, the appropriateness of the music, the detail in its studied presentation, all combine to make it one long lasting memorable achievement that will rank high in the already sterling achievements of the great circus firm from Baraboo.

"Display 2. Fifteen marvelous educated elephants presented by Albert George, George Denman and Norman Johnson.

"Display 3. Thrilling aerial numbers by the Nelson troupe and the Clarkonians.

"Display 4. All star group of equestriennes, Edith Castello, the Balkan troupe and Josie Clarke.

"Display 5. Animal training displayed by seas lions, seals, horses, dogs and ponies. Handled by Charles Rooney, Capt. F. E. Huling, Capt. H. A. Huling and John Foley.

"Display 6. Performances of skill and diversified talents by Gud Mijares, John Schubert, Four Janowskys, the Porita sisters, Four Roeders, Melnotte and LaNole and Zella.

"Display 7. Unprecedented exhibition

of animal education. Handled by Albert Hodgini, John Agee and Denny Curtis.

"Display 8. Europe's most famous feature ladder and high balancing perch acts by Anderson Brothers, The Martinetts, Mirano Brothers, Franz Bento Trio and the Three Jahns.

"Display 9. A trio of daring riders, Charles Rooney, Charles Augustus Clarke and Percy Clarke.

"Display 10. A variety number of exceptional strength, introducing the greatest novelty of the past decade by the Four Marylands, Joe LaFleur, Lorbeer Troupe, the Arthur Saxon Trio and the Four New-somes.

"Display 11. The fool's reunion. A congress of the world's most illustrious clowns.

"Display 12. Presentation of a medley of wonderful wire acts by, the Fanchon Troupe, Juan Rodrigues, Three Tybell Sisters, Melnotte-Lanole Troupe, J. Mijares, Alpine Family, Kelly Troupe and Manola Mijares.

"Display 13. Aerial acts of the world by the Aerial Shaws, Two Nelsons, the Rooneys, Frank Smith, the LaFayettes, the Great Alfonso, Aerial Porters, Aerial Macks and Miss Brock.

"Display 14. Sensational and thrilling equestrian performances by the Hodges Sisters, the Castelllos and Clark Brothers.

"Display 15. Three high class aerial exhibitions by the LaTelle Sisters, Tybell Sisters and Flying Minerva Sisters.

"Display 16. Grand wild west hip-podrome. Cowgirls race; cowboys race, Shetland pony liberty race, racing dogs, Two horse standing race, Russian Cos-sacks, all nations race and four horse chariot race.

"The half hundred clowns included George Hartzell, Bert Leo, Bert LaFayette, Al Miaco, Spader Johnson, Pete Mardo, Tom Mardo, Grover Mardo, Danny McPride, John Tripp, Sig Gomez, Julius Turnour and Horace Webb."

The clowns were not well paid. Most received \$20 to \$30 per week. Horace Webb was the highest paid at \$60 and Spader Johnson received \$50.

A seven day payroll for performers totaled \$6,328.42 during the Chicago stand. The most expensive act was the Clarkonians at \$375 per week. Ernest Clarke signed their contract on October 5, 1911. It covered the three Clarke brothers, Miss Josie Clarke and Mrs. Charles Clarke. The contact stipulated that their services would consist of: the Clarkonians big aerial act by Ernest and Charles Clarke. Jock-

ey act by three Clarke brothers. Principal somersault riding act by Percy Clarke. Principal somersaulting act by Ernest Clarke if required. Juggling riding act by Charles Clarke. Principal act by Josie Clarke. Carrying act by Charles Clarke and wife. Clarkonians to furnish stock for above acts. All to take part in tournament or entry. Ringling Bros. to furnish two state rooms in sleeping cars. It was also agreed that should Ringling Bros. want the jockey act given by four persons instead of three (adding Miss Clarke) they had the privilege of so doing by notifying the Clarke brothers by February 1, 1912, and pay \$25 per week additional. The contract had been renewed on August 28, 1912.

The Arthur Saxon Trio received \$325 per week. Their contract was signed on December 16, 1912. Their serviced included an act "consisting of feats of strength using heavy dumb bells etc. and automobile over bridge act, in fact the same performance and same people and same act as performed for Ringling Bros. season of 1910." Two of the Saxons were to go in spectacle if required. An automobile was to be furnished by Ringling Bros. and each member of Saxon Trio was to have a lower berth in sleeping cars for themselves. They were excused from the parade.

Other contracts called for M. A. Huling to receive a weekly \$250; the Mirano Bros., \$250; the Mijaus Troupe, \$225; the Nelson Troupe, \$225; the Hodgini Troupe, \$200; the Kelly Latelle Troupe, \$200; the Jsanousky Troupe, \$180; the 3 Jahns, \$180; the Alpine Family, \$175; the Lorbeer Troupe, \$157; the Bartik Troupe, \$150; the Portia Sisters, \$150; the TyBell Sisters, \$150; Charles Rooney, \$45; and Ed Rooney and wife, \$40.

Band director J. J. Richards received \$45 per week. His musicians were paid from \$12 to \$18 per week. The total weekly payroll for the band was \$459.

The April 12 issue of the *New York Clipper* also contained a report on the Chicago opening. It read in part: "Ringling Bros.' World's Greatest Shows opened the season of 1913 at the Coliseum, Chicago, tonight. In a blaze of glory. It was a brilliant affair. There was not an empty seat in the big amphitheater when Al Ringling gave the signal to start the initial performance.

"To review the Ringling Bros. show in detail would require columns of space, but to sum it all up in a few words, the offering this season is thoroughly in keeping with the high standard which has been established by the Circus Kings. The Ringling Show is a vast affair, bigger, perhaps, this year than ever before. To-night's audience

was a most enthusiastic one. Apparently not a single detail had been overlooked in making ready for the season, which promises to be an eminently successful one. The big show moved along with clock-like regularity and the thousands of Chicagoans who gathered to-night to welcome the circus folks were enthusiastic in their applause as the various features were presented.

"Preceding the circus performance proper a concert, rendered by Ringling Bros.' Military Band, under the direction of J. J. Richards, was heartily enjoyed.

"The menagerie and freak exhibition in the Coliseum annex is deserving of special mention. A congress of unusual features has been assembled for this department.

"The following is the official program of the Ringling Bros.' World's Greatest Shows, season 1913:

"Display No. 1 Grand opening spectacle, 'Joan of Arc,' under the personal direction of Al Ringling. This Parisienne spectacle is presented in an elaborate manner. 'Joan of Arc' tells the story of a simple peasant girl who, through her faith and Christian courage, became the deliverer of France, and who then, deserted by all, even the indolent monarch whose crown she restored was put to death on the false charge of heresy. This strange heroine of only eighteen years holds a unique place in history. She was born in Domremy, a little village in Lorraine. Her parents were simple laboring people. The death of Charles IV had split France into two great factions. An English king had been crowned at Paris, and the country was in a state of suspense and

The cast of Joan of Arc in front of the stage inside the Ringling big top. Greg Parkinson collection.

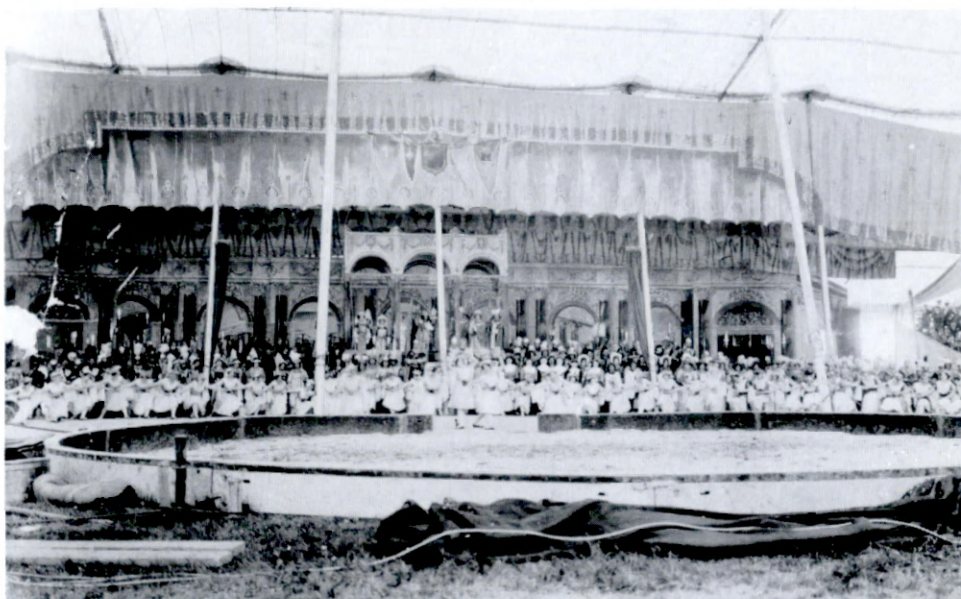
uncertainty. Inspired by the united impulses of religion and patriotism, Joan began to see visions, which appeared to her in her father's garden, and told her that she must go to Chinon to rescue the Dauphin—that she was to become the deliverer of France. After many difficulties the peasant girl succeeded in interesting a nobleman in her story. He bought her a horse and sent her to Chinon, where, after eleven days of hard travel she was received at court.

"In presenting this picture play the Ringlings have been lavish on their expenditure for costumes and scenic investiture. Ottokar Bartik is the ballet master."

The remaining part of the *Clipper* review listed the rest of the performance. The final paragraph of the *Clipper* report read: "It was reported in Chicago that the Ringling Bros. would jump from Chicago following their engagement at the Coliseum, to Washington, D. C., to open under canvas. On April 7 John Ringling stated 'that while this movement had been considered, it was quite probable that other arrangements would be made, but that it was impossible to announce the opening stand following Chicago.'"

On April 24 the *Baraboo Weekly News* reported: "A census was taken of the Ringling circus at Chicago the other day. Thirteen hundred and eight persons are employed with the show, counting everyone from the owners down to the stake drivers. Every state in the union is represented and nineteen languages are spoken. The oldest employe is Al Miaco, a veteran clown, who is past 74."

Late winter floods in Indiana and Ohio had left destruction in many towns. A river overflowed and flooded the winter quarters of the Hagenbeck-Wallace circus



in Peru, Indiana drowning a number of elephants.

In late March a short note appeared in the *New York Clipper* reading: "As a result of the flood in Indiana and Ohio, there will be a shifting of circus routes. The Ringling show was to open its road tour in Zanesville, Ohio, and play a few stands between there and Washington, D. C. The No. 1 advertising car has not left Chicago as this is being written, and just what changes in the routing of the Ringling show are contemplated has not been determined."

Show officials decided to open the circus under canvas in Clarksburg, West Virginia on April 25. This city was substituted for Zanesville. The next date in Cumberland, Maryland had been contracted earlier.

Following the closing of the Chicago stand four days were allowed to tear the show down in the Coliseum and make a 570 mile run to Clarksburg for the opening under canvas. The first move over the New York Central, Kansas & Missouri and Baltimore & Ohio lines was the longest of the season.

Clarksburg turned out to be a good under canvas opening stand. Income for the day was: afternoon ticket sales, \$3,190.80; night show ticket sales, \$2,347.35; after-show concert tickets, \$135.30; side show tickets, \$799.15; concessions \$855.75; hamburger stands, \$50.60, lunch car \$17.05 and cafe [dining] car \$21.85. Total income for the day was \$10,406.35.

Expenses paid in Clarksburg totaled \$7,433.84 and included railroad transportation, \$2,300; newspaper ads, \$45; town billboard rental, \$46.80; country billboard rental, \$28.44; livery services, \$70; city license, \$50; state license, \$70, lot rental, \$200; and hay, feed etc. \$1,038.84.

Fred J. Warrell was legal adjuster for the Ringling show in 1913. He maintained a diary of his daily activities. He paid the license fees in each city. The first entry in his book listed Clarksburg license fees as

Former Forepaugh-Sells tableau No. 6 carried the clown band in the 1913 parade. Circus World Museum collection.



Former Forepaugh-Sells tableau No 7 carried the ticket sellers band in 1913 parade. Circus World Museum collection.

\$50 to the city and \$70 to the state of West Virginia.

The first parade of the 1913 season was given in Clarksburg. It was perhaps the largest parade ever given by the show. The parade order was:

- Buggy, 2 horses, carrying John Agee.
- Four lady riders.
- Two mounted buglers.
- Six lady riders.
- Six men riders.
- No. 1 bandwagon, Five Graces, with 15 musicians, pulled by 12 horse hitch.
- Cage No. 51, 4 horse hitch.
- Cage No. 52, 4 horse hitch.
- Cage No. 38, 6 horse hitch.
- Cage No. 46, 4 horse hitch.
- Cage No. 45, 4 horse hitch.
- Cage No. 40, 4 horse hitch.
- Cinderella float, 8 pony hitch.
- Tableau No. 7 [from Forepaugh-Sells], three small portrait ovals on sides, 8 horse

hitch, carried 8 member ticket sellers band.

Eight lady riders.

Tableau No. 3, large round center mirror on sides, 6 horse hitch, carried 8 ballet girls.

Santa Claus float, 8 pony hitch.

Cage No. 41, 4 horse hitch.

Cage No. 37, 6 horse hitch, carried 5 Hindoos.

Cage No. 49, 4 horse hitch.

Air calliope, 8 pony hitch.

Eight men riding big horses.

Two Roman chariots, each with 4 horse hitches.

Egypt float, 16 camel hitch.

Tableau No. 8, [from Forepaugh-Sells], Two carved lion heads flanking a painting on sides, 8 horse hitch, carried 8 ballet girls.

Lion and Mirror tableau, 8 horse hitch, carried 12 piece side show band.

Cage No. 27, 6 horse hitch, Forepaugh rhino den [later sent to Barnum show].

Cage No. 20, 6 horse hitch, carried 5 ballet girls.

Cage No. 63 [Paradise cage], 6 horse hitch.

Hippo den No. 42 [from Forepaugh-Sells], 8 horse hitch.

Old Woman in Shoe float, 8 pony hitch.

Ten lady riders.

Tableau No. 6, [from Forepaugh-Sells], large single oval on sides, 6 horse hitch, carried clown band.

Tableau No. 5, Neptune with scalloped arch on sides, 6 horse hitch, carried 8 ballet girls.

India tableau, 6 horse hitch.

Spain tableau float, 8 pony hitch.

United States tableau, 10 horse hitch, carried 10 ballet girls.

Russia tableau, 8 horse hitch, carried 10 men and women.

Six Cossack riders, five men and one woman.

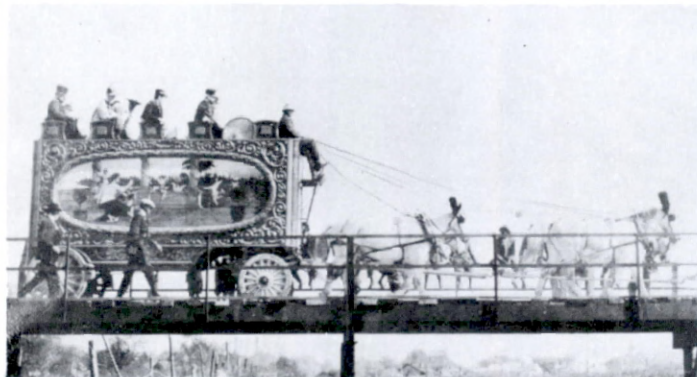
Cage No. 66, 6 horse hitch.

Cage No. 43, 4 horse hitch.

Cage No. 44, 6 horse hitch.

Germany tableau, 8 horse hitch, carried

Cage No. 38 appeared in the 1913 parade with sides covering bars. Circus World Museum collection.



12 musicians from big show band.

Twenty-one men riders on big horses carrying banners.

Cage No. 35, 4 horse hitch.

Cage No. 50, 6 horse hitch.

Cage No. 36, 4 horse hitch.

Cage No. 47, 6 horse hitch.

Cage No. 65, 6 horse hitch.

Cage No. 76, 6 horse hitch.

Cage No. 71, 6 horse hitch.

Cage No. 60, 4 horse hitch.

Cage No. 29, 6 horse hitch.

Twenty-three elephants.

Tableau No. 4 [from Forepaugh-Sells], large ovals with two figures, 6 horse hitch, carried 6 animal men.

Great Britain tableau, 8 horse hitch, carried 10 ballet girls.

Steam calliope, 8 horse hitch.

The parade contained 57 units, five more than in 1912. There were 25 cages, two more than in 1912.

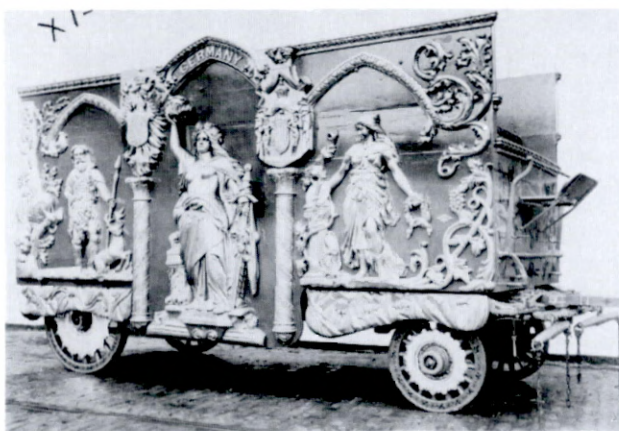
The show made a 124 mile run to Cumberland, Maryland and then moved 152 miles to Washington, D. C. for a two day stand on April 28 and 29. The first day in Washington provided a total gross of \$11,730.40. Warrell paid the city \$400 for a two day license fee.

Two days were then played in Baltimore, followed by Wilmington, Delaware and Trenton, New Jersey. Ringling opened a six day stand in Philadelphia on May 5. The Philadelphia grosses ranged from \$4,233.20 to \$8,549.70, suggesting that a shorter stand could have been scheduled.

However other stands in the area were good ones. Newark, New Jersey on May 14 grossed \$11,122.40. Warrell was served with legal papers in Paterson, New Jersey on May 16. His diary read: "Papers served on me today for damage to an automobile last season by the Barnum & Bailey show. The attorney claimed that the cost of repairing the Columbia touring car amounted to \$700. I refused to accept the papers but the sheriff placed them in my jacket pocket and walked off. He also had a letter to serve on me if Mr. Ringling was not there. I have mailed the papers to John M. Kelley.

"A black man connected with the show threw a stone and struck Miss Duna Hamilton, age 12. The stone struck her on the nose cutting a gash on one side. I settled with her father for \$10. Receipt turned over to Tom Buckley."

New York Clipper reporter Jack Edwards visited the show in Jersey City, New Jersey on May 15. His article appeared in the May 24 issue: "The World's Greatest Shows under the control of Al Ringling, made their appearance



The Germany tableau wagon appeared in the 1913 Ringling parade. Pfening Archives.

here, the first in two years, and did a turn-away business at both afternoon and evening performances. With a few additions, the show is the same as when they opened in Chicago several weeks ago.

"As this town is the nearest the show gets to New York it was visited by many hundred well known showmen and newspaper men, who praised the program from start to finish.

"It was their first opportunity to witnessing that remarkable spectacle, 'Joan of Arc,' and it will long be remembered by them as one of the classiest things of its kind ever produced.

"The scenery by the Sosman & Landis concern, was adequate in every detail, while the costumes, by Ames Co. and Fritz Schoultz & Co., of Chicago, were handsome in every detail. The colors blended beautifully and made a remarkable picture as the calciums were thrown on them.

"The ballet was artistically arranged by Ottokar Bartik, who showed his master hand in training about sixty girls in ca-

The steam calliope was pulled by an eight horse hitch in the 1913 parade. Circus World Museum collection.



pable dancing groupings. The music by Faltis Effendi and played by J. J. Richards and his capital band, with the assistance of the calliope, was featured. Three troupes of trained elephants, handled by Al Nelson, George Denman and Norman Johnson went through the usual routine of tricks. A new one was introduced and showed the beasts telephoning to one another in the different rings.

"An aerial number followed, introducing the Famous Nelson Troupe and the Champion Clarkonians, the last named performing several

of the most remarkable feats ever presented by aerial artists. One of them leaps from the traps to the outstretched hands of his partner, and while in the air does a complete double turn and a peculiar twist that seemed to be one of the most death-defying stunts ever attempted in mid-air.

"The clowns followed with many funny capers to amuse the young and old folks. They had an airship that is pulled to the top of the tent, and let down the occupants, being thrown on the ground.

"Joe Cassino, with humorous electrical devices, kept the audience roaring with laughter. One trick in particular that attracted considerable attention was a stunt Joe performed of having a dog concealed about his stomach, and as he opens a door the dog leaps out.

"Edith Castello and Josie Clarke, in a bareback horse riding exhibition, performed with grace and ease many difficult tricks.

"The Balkan Troupe, new in this country, presented a very striking novelty in the way of a riding act. All appear in Oriental costume, and introduce remarkable pirouettes and vaulting from the backs of fast running horses, attached to a wagon of Oriental design. Their whole performance was noteworthy. One of the members performed on a trapeze while the wagon was in motion, that earned him much applause.

"The next display was taken up by Capt. F. E. Huling and Capt. M. A. Huling, with their wonderful performing seals.

"The next display contained some feature acrobatic work that won applause.

"The Five Alpines, on the Roman ladder; Gud Mijares, handstand and tumbling act; John Schubert, in contortion work; Melnotte and La Nole, who worked on the unsupported ladder; Zella, in a contortion act, were all experts in their respective lines. The Four Janow-

skys, the Portia Sisters and the Four Roeders, in hand balancing and feats of strength, were big features.

"Trick riding, indulged in by Albert Hodgini, John Agee and Denny Curtis, was one of the biggest features of the show, and made everybody sit up and take notice with their excellent performance.

"The clowns were again given the center of things and kept everyone in good humor with many new and up-to-date stunts. The police patrol, the turkey trotters, the driving pig, a funny bathtub, the Suffagettes, a driving goose and many other stunts too numerous to mention, all proved to be laugh producers.

"A display of American and European ladder and high balancing perch acts was given, and included some of the best in both countries.

"The Anderson Bros., the Martinetts, Mirano Bros., Franz Bento Trio, and the Three Jahns all showed the most remarkable feats of equilibrium and strength executed with ease and grace.

"Chas. Rooney, Chas. Clarke and Percy Clarke gave a demonstration of bareback riding, all doing somersaults and leaps that won them great favor.

"The next display was one of the biggest features and included some of the world's most famous artists. The Four Marylands in head stands hand balancing and remarkable gymnastic feats; the Lorb-er Troupe of acrobats and the Four New-somes in their acrobatic and gymnastic performance held attention. The feature of this display was the wonderful exhibition of strength shown by the Arthur Saxon Trio, among their many tricks is the lifting of sixteen men by one of the trio, and the holding of a bridge by two of the members, while a large touring car containing five men rode across. The combined weight is said to be over three thousand pounds, but the man held all this and came out of the test showing little sign of his great feat. It was truly a wonderful demonstration.

"Another big feature was the capable performance of Joe La Fleur, in his downward high dives. His whole performance met with rounds of applause.

"One of the most wonderful exhibitions of slack and tight wire work was shown in the next display, and contained some of the most famous in this line of work. The Fanchon Troupe, Jahn Rodriguez, Three Tybell Sisters, Melnotte La Nole Troupe, the Kelly Troupe, the Alpine Family and Manola Mijares were those that performed in a meritorious manner on the wire.

"J. Mijares, who is well known in



Ernest Clarke's triple somersault was illustrated in the 1913 Ringling courier. Pfening Archives.

New York, having appeared in vaudeville here recently, gave his marvelous wire performance. His long swing work won him a huge success.

"Some of the cleverest aerial acts in this country were included in the next display. The Aerial Shaws, Two Nelsons, the Rooneys, Frank Smith, the LaFayettes, Aerial Porters, Aerial Macks, Miss Broch and the Great Alfonzo. An equestrian performance par excellence was given by the Hodges Sisters, the Castelllos and the Clarke Bros.

"The next was one of the features of the big show and showed three of the highest

The Saxon brothers on Ringling Bros. in 1913. Pfening Archives.



class aerial exhibitions ever produced. The Soaring La Telle Sisters, the Tybell Sisters and the Flying Minerva Sisters all contributed teeth work that was amazing. All hang by their teeth from a stand which is pulled almost to the top of the tent and do wonderful work while hanging. All three acts are beautifully costumed, each making four changes. The last is a beautiful effect, and met with much approval.

"As a finish races were given by different nations, and was a fitting climax to this great show.

"The side show, under the able management of Lew Graham, who has been connected with the Ringling Bros. for many years, offers the best that can be obtained in the way of freaks. Val Vino is the orator and could be distinctly heard in all parts of the tent, giving a very intellectual

spiel on all the different attractions.

"The band, under the leadership of T. A. Venable, supplied capable music, changing from high class selections to ragtime with ease."

The show grossed \$7,513.46 in Jersey City. New Haven, Connecticut grossed \$11,784.15 on May 22. The show played a six day stand Boston from May 26 to 31. Memorial Day, May 30, in Boston produced the second highest grossing day of the season, \$17,702.85. Warrell paid the city a \$750 licence fee plus 400 tickets.

On June 2 in Lynn, Massachusetts A wagon broke loose while being unloaded from the train, caught a man and pinched him between the wagon and a pole. He was taken to the hospital and was found to be only slightly injured. Warrell settle with the man for \$87.50 and got a release.

Other New England cities were also strong. Worcester, Massachusetts on June 13 grossed \$14,339.55. Providence, Rhode Island on June 16 grossed \$14,124.10. The show was attached in Fall River on June 17 by a man who claimed his wagon was damaged by the show in 1911. The wagon was smashed and the repair cost was \$70. Warrell settled with him for \$60. New Bedford, Massachusetts on June 18 grossed \$13,124.55.

After going as far north as Maine the show was in Lewiston on June 7 where a well known set of photographs of the Ringling show was taken. The show came south back through Massachusetts and Rhode Island.

The World's Greatest Shows played Pittsfield, Massachusetts on June 23. Issac Marcks, father of *Circus Report* publisher Don Marcks, recorded the circus' visit to that city: "Ringling ar-

rived here this morning [Sunday June 22] from Holyoke ay 3:30 a.m. and the first section started to unload at 4:30 a.m. The first section consisted of 21 cars; 17 flats; 2 horse cars; 2 sleepers and 56 wagons, 30 of which are cages.

"The second section arrived at 7 a.m. consisting of 21 cars: 10 flats, 6 horse cars, 5 sleepers; 25 wagons and three small wagons.

"The third section came in at 7:30 a.m. and consisted of 20 cars: 14 flats; 5 horse cars; 1 stock car; 38 wagons and two chariots.

"The fourth section came in at 8:00 a.m. and consisted of 20 cars: 7 horse cars, 4 stock cars and 9 sleepers.

"All of the wagons were unloaded by 10:30 a.m. All tents were put up Sunday morning except the big top. There were 17 tents: big top; menagerie; side show; dining tent; colored dining tent; private dining tent; cookhouse; 3 horse tents; 1 pony tent; 2 dressing tents; ballet tent; wardrobe tent; candy stands and small tents.

"A large crowd watched the unloading and the setup on the lot. Sunday afternoon the horse tents were open to the public.

"A large crowd was on the streets Monday watching the 10:00 a.m. parade, which was the best circus parade ever seen here.

"Side show was opened after the parade and was well attended. Attractions included the Albino man; Bonita, fat girl; George Bell, black giant; Karo, missing link; the Hanna triplets; a snake charmer; George LaMars, smileless man; Five Singaless dancers; a musical act; Grace Gilbert, bearded woman; long bearded man and a black band.

"In the afternoon a large crowd witnessed the performance at 2:00 p.m. The performance was the same as they opened the season, except four acts that did not appear. The performance went through without a hitch until the cowgirls race when Miss Williams took a fall from her horse and had to be helped from the tent. She did appear at the night show. The spectacle *Joan of Arc* was one of the best seen.

"The loading of first section started about 6:00 p.m. It was 3:00 a.m. Tuesday morning before the last wagon, the big top pole wagon was loaded.

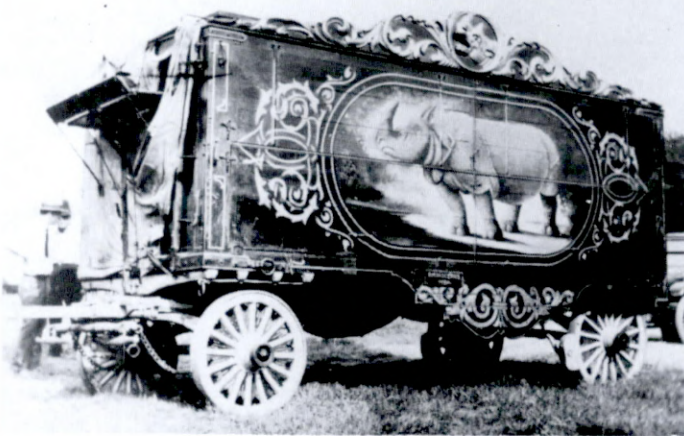
"One heavy wagon slipped off the runs while being loaded but was righted without too much delay.

"The first section left for the sixty mile run to Albany, New York shortly after 3:00 a.m."

Pittsfield was a good stand for the

show. The afternoon ticket sale was \$3,150.75. The night show sales were \$2,693.95. The concert sale was strong, totaling \$1,126.80. The side show had a big day grossing \$804.45. Reserve seat sales were \$2,7448.00. Concession sales were \$917.40. Total income for the day including dining cars and the commissary wagon was \$10,552.95.

For a number of years the Ringling had purchased tents from the Thompson & Vandiveer Tent and Awing Company of Cincinnati, Ohio. On January 2, 1913 the show wrote to Thompson & Vandiveer authorizing them to proceed on new canvas for the 1913 season. The big top was a 190 foot round top with one 60 foot and four 50 foot middles and 16 foot side wall.



This cage with the rhino Bill was sent to the Barnum show in July of 1913. Pfening Archives.

This was the same size as had been used in 1912. The cost of the 1912 top was \$4,735 and one assumes the 1913 top cost about the same. A dressing room tent was also ordered. It was a 50 foot round top with one 40 and one 20 foot middle. A pad room tent, a fifty with one 40 and one 20 foot middle, was ordered. A ballet dressing room top, 35 foot push pole round with one 20 foot middle, was ordered. Available records do not list other tents bought for the 1913 season.

A lot of the 1913 tentage was new in 1912 including: menagerie top, 116 foot round with five 40 foot middles (\$2,410); marquee, (size unknown), \$110; stable top, 74 foot round with three 60 foot middles (\$1,100); stable top, 74 foot round with two 60 foot and on 30 foot middles (\$980); side show top, 74 foot round with two 30 foot middles (\$650). Also ordered for 1912 were a set of flags and canvas covers for cages (\$210). Flags ordered for 1912 were: Big top, one 16 foot burgundy "Ringling Bros.; and four 14 foot, American Jack, British flag, German flag, U. S. flag. For the menagerie: 2 ten foot U. S.

flags, one 14 foot burgundy "Menagerie" and three 10 foot American Jack, British and French flags. A number of other flags were used on the horse, side show, dressing room and cookhouse. Also new in 1912 were 120 2 by 3 feet cage flags. Thirty of these were to be American and balance were of all nations except Spanish and Russian.

On July 3 the *Baraboo Weekly News* reported: "Al Ringling arrived last night for a short stay in the city. Mr. Ringling has been with the circus on its route through the New England states and reports that the weather has been ideal and somewhat cool. He also states that all of the stock are in first class condition and that the show has had remarkable success, in spite of the fact that the people have not as yet adjusted themselves to the political changes [of the new Wilson administration]. Mr. Ringling was accompanied by Mrs. Ringling. They came to Chicago by rail and from that city to Baraboo in a new automobile."

The shortest railroad run of the season, seven miles, was from Albany to Troy, New York. The show moved west across upper New York state. Erie, Pennsylvania was shown on July 4 and Ashtabula, Ohio on July 5. On July 5 the Indian rhino Bill, in old Forepaugh rhino den #27, was shipped to the Barnum & Bailey show. The double horned rhino on the Barnum show had died in Brantford, Ontario on June 17. A second African two-horned rhino remained on the Ringling show.

The following loading order, made on or after July 12, came from the show files:

First section. "The squadron."

Stock car #5, 26 baggage horses, one saddle horse.

Stock car #6, 28 baggage horses.

Sleeping car #80.

Sleeping car #81.

Flat car #47, cookhouse groceries wagon #50; Lion and Mirror tableau, carried trappings and programs; blacksmith wagon #56.

Flat car #57, cookhouse boiler wagon #57, cookhouse tank wagon #52, cookhouse range wagon #51.

Flat car #46, cookhouse wagon #31, water wagon #55, Germany tableau, carried buckets and stalls, pole wagon.

Flat car #45, stable canvas wagon #62; India tableau, ring stock falls; extra red seats wagon #48.

Flat car #44, stable pole wagon #19, water wagon #54, commissary wagon #58.

Flat car #43, tableau wagon #4, with

wet weather wardrobe; stake driver wagon #104; steam calliope wagon #98.

Flat car #42, auto wagon #74; tableau wagon #3, carried cookhouse stuff (sic), big bandwagon [Five Graces] carried cookhouse and barber shop equipment.

Flat car #41, cages #38, #51, #52.

Flat car #40, cage #46, big giraffe wagon #82, chimp cage #73, Old Woman in the Shoe pony float.

Flat car #39, cage #45, two little giraffes wagon #78, cage #40, reindeer [Santa Claus] pony float.

Flat car #38, cages #37, #49, #20, bug-gie for parade.

Flat car #37, cages #63, Hindu rhino den #66, large tiger den #65.

Flat car #35, cages #43, #44, #71.

Flat car #34, cages #50, #36, #47.

Flat car #33, cage #76, cage #29, hippo den #42.

Flat car #32, cage #35, cage #41, seal den #80, seal den #81.

Flat car #31, Egypt tableau, carried animal men and elephant men trappings; cage #58, cage #60.

Second section:

Stock car #7, 23 baggage horses.

Stock car #8, 24 baggage horses.

Stock car #9, 23 baggage horses.

Stock car #10, 24 baggage horses.

Stock car #11, 28 baggage horses.

Stock car #12, 26 baggage horses.

Flat car #50, menagerie stake and chain wagon #44, menagerie pole wagon #2.

Flat car #51, menagerie canvas wagon #66, candy wagon #30, side show wagon #70.

Flat car #52, side show wagon #9, dog wagon #32 and ring curb wagon #53.

Flat car #53, United States tableau, spec scenery wagon, Great Britain tableau, carried ballet girls' trunks.

Flat car #54, trappings wagon #5, chandelier wagon #34, property wagon #14.

Flat car #55, big top canvas wagon #7, big top canvas wagon #10, rope wagon #43.

Flat car #56, stake and chain wagon #6, stake and chain #59, hurry up wagon #76.

Flat car #57, chandelier wagon #67, quarter pole wagon #3, small clown patrol wagon.

Flat car #58, property wagon #25, pole wagon, bank buggy, parade buggy.

Flat car #59, big top pole wagon #1, George Stumpf's chandelier wagon.

Sleeping car #75.

Sleeping car #76, property men, drivers and helpers.

Sleeping car #77.

Sleeping car #78, lunch car, four candy men slept in one end.

Sleeping car #79, all black working men.

Third section:

Stock car #13, 21 baggage horses and 12 men.

Stock car #14, 23 baggage horses.

Stock car #15, 21 baggage horses.

Stock car #16, 22 baggage horses.

Stock car #17, 23 baggage horses.

Box car #18, storage car for canvas boss Jimmy Whalen.

Flat car #74, scenery wagon #28, auto wagon #38, brewery tub wagon for John Agee act.

Flat car #73, tableau wagon #8, carried wardrobe; white ticket wagon #65; red ticket wagon #78.

Flat car #72, Float [formally Spain], property wagon, #29, fire engine and electrical fixtures wagon #39, one chariot.

Though not listed on the flat cars a note on the loading order indicates that a second chariot was also on the third section.

Flat car #71, chair wagon #20; property wagon #60; planks, chairs and railing wagon #42.

Flat car #70, tableau #7, carried wardrobe; grandstand plank wagon #71; blue plank wagon #12.

Flat car #69, blue plank wagon #11; engine wagon (light plant) #101; tableau wagon #6, carried wardrobe.

Flat car #68, chair wagon #73, new ten foot wagon, extra light [electrical] stuff; chair wagon #21.

Flat car #67, stringer wagon #30;

The sixty foot wooden Ringling flat cars carried an average of three wagons in 1913. Pfening Archives.

grandstand plank wagon #70.

Flat car #66, clown property wagon #4, stringer wagon #15.

Flat car #65, trunk wagon #29; property, elephant tubs wagon #13; engine wagon [light plant] #102.

Flat car #64, grandstand plank wagon #72, stringer wagon #18.

Flat car #63, jack wagon #61, jack wagon #40, air calliope wagon #105.

Flat car #62, Russia tableau, carried trunks; grandstand stringer wagon #17.

Flat car #61, trunk wagon #46, trunk wagon #5, wagon #36 for Hodgini act's trappings.

Fourth section:

Stock car #26, 8 elephants.

Stock car #27, 8 elephants.

Stock car #28, 6 elephants, storeroom, one man.

Stock car #29, 6 elephants.

Stock car #22, 20 camels and five zebras.

Box car #29, storage for blacksmith, bloom man, seven horses.

Stock car #23, 20 ring horses.

Stock car #22, 15 stud horses, 4 geldings.

Stock car #21, 26 ring horses.

Stock car #20, 32 head of running horses.

Stock car #19, 10 large horses and 35 ponies.

Sleeping car #30, Frank Doyle, George Denman and two assistants plus 40 ring stock and trappings men.

Sleeping car #82.

Sleeping car #83.

Sleeping car #84.

Sleeping car #85, [Probably private car for Ringlings.]

Sleeping car #86.

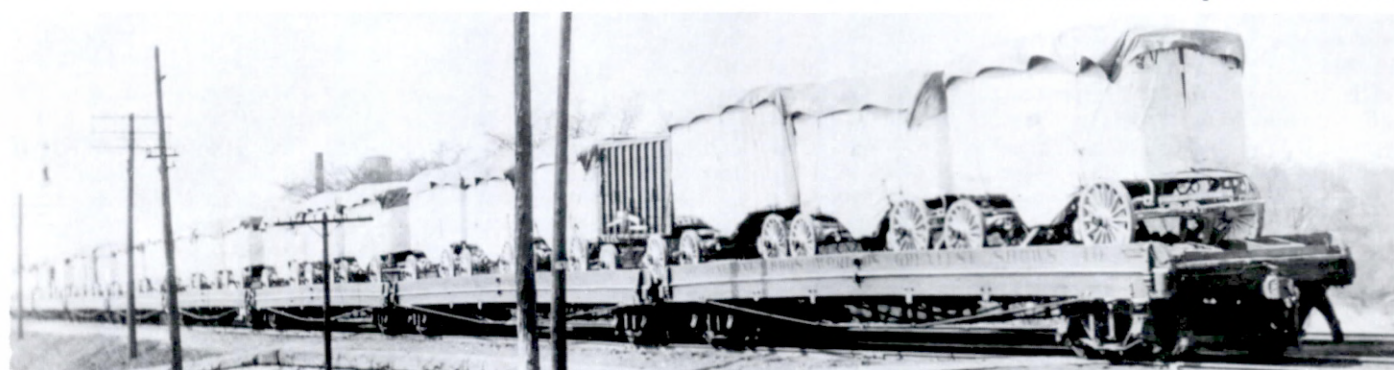
Sleeping car #87.

Sleeping car #88.

Sleeping car #89.

It is interesting to note that the menagerie tent did not ride the first section with the cages, but on the second. From the late 1920s to 1956 the menagerie tent was always on the first section.

The four trains carried 124 wagons, 302 baggage horses, 114 ring stock horses, one saddle horse and 35 ponies. There were



20 camels, 5 zebras, and 28 elephants.

In a commentary on the 1913 loading order Richard Reynolds III, said: "The 1913 Ringling show's physical appearance on the lot would have been just about as impressive as that of the 100 car combined show of 1927 (the last year with all wooden, 60 foot flat cars like those of 1913). The 1927 show had only 5 more flat cars than the separate Ringling show of 14 years earlier. The big difference in train cars from 1913 to 1927 was in the number of sleepers, 16 in 1913 vs. 25 in 1927.

"The 1913 loading order shows that the menagerie display was a much bigger part of the overall presentation than in later years. The thirty cages carried in 1913 were all large ones with no small, light cross cages being used. The cages took up 24% of the flat car capacity, much more than in later years on the combined shows. As examples, cages took up on 19% of the flat car space in 1927 and 1932, 18% in 1941, and 14% in 1947. The 1913 total of thirty cages was exceeded on the combined shows of 1938 through 1942 when, depending on the year, they numbered from 31 to 35. However, in each of the North years 10 to 12 of them were in the backyard for performing animals. By contrast, all thirty of the 1913 cages were part of the display inside the menagerie tent."

At Fort Wayne, Indiana on July 12, after much delay caused by steamship schedules and animal importing regulations, the show finally received two small giraffes of the Masi type from East Africa which had been ordered seven months earlier from Carl Hagenbeck of Hamburg, Germany. It is their listing, plus the absence of the Forepaugh rhino den No. 27, which allows us to date the loading order on or after July 12.

On July 1, 1913 the show had paid Carl Hagenbeck \$7,500 for the two baby giraffes. They had been shipped directly from German East Africa. The Ringling had show lost two giraffes, in winter quarters in January and November of 1911. The replacement giraffes were ordered in late 1911 or early 1912 but import restrictions would not allow them to be landed in America. Carl Hagenbeck again offered giraffes to the Ringling, the two Masai mentioned here. The giraffe purchase was the last direct dealing with Carl Hagenbeck as he died on April 14, two months before the animals were delivered to the circus.

The August 2 *Billboard* carried this note from the Ringling show: "The show made a big jump [209 miles] from Ft. Wayne, Indiana to Kankakee, Illinois Sunday, July 13. The hoodoo date had nothing on the train crew, as good time was made, the last section arriving about 1 p. m. The

splendid weather and the mid-season time to paint up and retouch gave the show folks something to do all day Sunday. The center and quarter poles on all tents around the show, and the ring curbs were very much improved with the new coats of paint. At the opening of the season the big top poles were painted white, but this time the show went back to the old colors of blue and red.

"Warm weather marked the four stands in Illinois and the two in Iowa. Anything cold to eat or drink found ready purchase. From now on, since the West is better for privileges than the East the candy butchers should be kept quite busy.



A Ringling Bros. giraffe wagon on the streets of Baraboo. Pfening Archives.

"The show's baseball team clashed in a game with the Kankakee Stars, at Kankakee, Illinois on July 14. losing by a score of 2 to 0. The ball diamond was a sea of mud and the game was loosely played, so the boys were at a disadvantage, considering the grounds. The support the show folks give the players is quite discouraging."

On July 22, 1913 Moeller invoiced Ringling for a giraffe wagon #78 to be shipped to Great Bend, Kansas which was the July 26, 1913 stand. Since this wagon arrived after the loading order was compiled it was not listed.

On July 15 Charles wrote from Bloomington, Illinois to Al in Baraboo: "With reference to people to be re-engaged: I am entirely in the dark, and so that I may not be embarrassed by not knowing these things here with the show wish you would let me know at once such people as you have engaged or spoken to for next season.

"Among the people I think that should not be re-engaged here are the Four Marylands, the Janowskys, the Four New-somes and the Portia Sisters. I believe it would be all right to re-engage the seals for one more season, and most of the other people with the show excepting those enumerated above. By all means I would re-engage the Saxons for one more season. With reference to the Morano Bros.

Morano claims that there is nothing definitely understood for next year and that you talked to him something about a large number like Conchas does.

"Don't you think it would be a good plan to run out to Kansas City just a few days before the show goes west and close up with some of these people?

"Lew Graham tells me that you spoke to him not to negotiate with Irani for the double body boy and the pinheads. I cannot understand this. They are about the only good strong freaks in sight, and I do know that we could get them, but if there is a chance, and it seems to me that we should clinch them by all means if we can.

"The show I find has had about seventy five more working men than it should have had. Everybody has got too many. Will try to get them down as soon as possible.

"The little giraffes arrived Saturday and they seem to be all right, but very small."

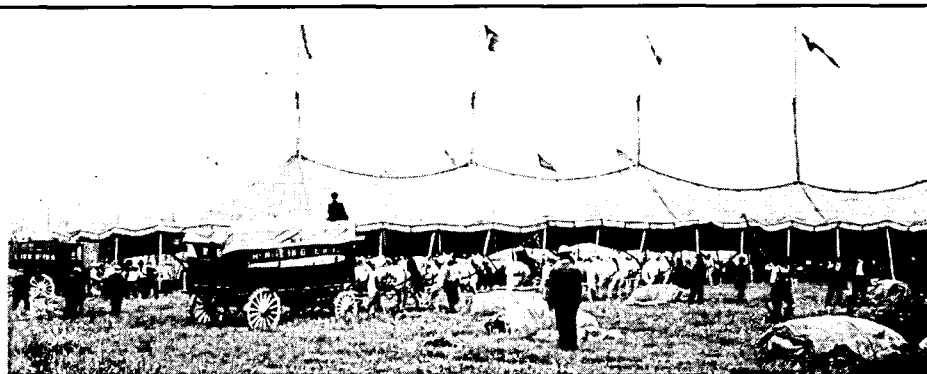
The show played Moline, Illinois on July 17. For an unknown reason sixty-one black working men resigned from the show. A list of the men was in Warrell's diary.

On July 23 Charles wrote Al from St. Joseph, Missouri: "While my views are not the same as yours on some of the circus people I am entirely agreeable that we be governed by your views in this matter. There is nobody with the show that I am particularly anxious to retain here. What ever acts are best for the show are those to be re-engaged.

"I suppose you have heard that the Buffalo Bill show was attached at Denver by the U. S. Lithograph Co. My opinion is that the smaller shows have had a pretty tough time of it. Of course you know that Wallace sold his show. In view of the experiences of the last few years it seems to me that the smaller show is not a good proposition at this time."

Ringling was in Kansas City, Missouri on July 21 and 22. The gross for the show on July 21 was \$17,134.40 and \$9,516.50 on the 22nd. The side show had a big day on July 21, grossing \$2,146.80.

Topeka, Kansas on July 24 grossed \$14,802.95. The afternoon crowds were much larger than the night shows during the month of July in Kansas and Colorado. The move west was fast. A 394 mile Sunday run took the show from Great Bend, Kansas to Colorado Springs, Colorado. A mid-week 408 mile run on the Union Pacific took the show from Cheyenne to Evanston, Wyoming. The first section left Cheyenne at 7:10 p.m. and the last section arrived in Evanston at noon. No night show was given in Cheyenne. The gross for the day was only \$3,611.35. No night show was given in



Evanston and the gross income there was only \$2,649.55. No parade was given in Evanston, but the elephants and band were sent downtown.

The Atchison Topeka and Santa Fe railroad bill was \$3,000 for the 51 mile run from Hutchison, Kansas to Great Bend; the 394 mile run from Great Bend to Colorado Springs and the 72 mile run from Colorado Springs to Denver.

Another long Sunday 397 mile run took to show from Ogden, Utah to Butte, Montana on August 4. The following Sunday a 381 mile jump was made from Helena, Montana to Spokane, Washington on the Northern Pacific line. The show was in Seattle, Washington on August 13 and 14. A single stand in Canada was made in Vancouver, British Columbia on August 16.

Serious decisions about which acts should be booked for the 1914 season were being made in August. On August 14, from Seattle, Washington, Charles wrote Al: "With reference to Reno McCree: I have not seen this act this year, and the woman who was in the act and you say has been engaged by the Barnum show was very good. So far as Nettie Greer is concerned you know all about her. Still if their acts are good and fit the 1914 program I would not hesitate in engaging them if they can be gotten at a reasonable salary. They are not feature performers and seems to be should go in the parade or tournament.

The Ringling lot in Lewiston, Maine. Pfening Archives.

"With reference to what has been said about Hodgini & Co., putting out a show. Hodgini may be intending something of this kind.

"With reference to the 1914 contracts you mention, I gave below the acts done by each of these troupes: The Five Lloyds, big Indian riding act consisting of five people and three horses. The Lloyds to furnish horses for this act. Wire act, Miss Lloyd. All to go in spectacle, tournament, excepting Mr. Wilkes and Mrs. Lloyd who is to be excused from parade. Ringling brothers to furnish stateroom for Mr. and Mrs. Lloyd and two daughters.

"The Four Fortunes, comedy horizontal bar act, four persons. General clowning, 4 persons. All go in spectacle and parade.

"With reference to the Saxons. In my opinion the act is good, but hard to place in a number with other acts and a lot of stuff to carry. But out side from this I would not re-engage them because they demoralize things in the cars. They have been bringing tubs filled with beer into the sleepers and breaking all rules. I have had this stopped, but I would not re-engage them under any condition.

"Regarding the Hodgins. Their riding act is nothing strong, and we have had

The Ringling Bros. midway in Lewiston, Maine on June 7, 1913. Pfening Archives.

them quite a while. Unless you expect to break a menage number for next year and he would be able to do the work I do not think it would pay to reengage him.

"In Europe I saw a menage act and trick act combined with three very big gray Norman stallions. Wolf also had an act like that years ago. What would you think of buying three horses of this kind and breaking them for a combination menage and trick act, and then use our menage horses in the ends and on the track? If we had some one to handle our menage horses this winter we might be able to save some salary for next year's show that way and produce a good number.

"About the statue horses. If we do not have the seals, and you are sure they are good, I do not believe there is any reason why we should engage them. Although the Barnum show has a statue horse number this would not interfere with our having one with the Ringling show, and I would reengage them.

"With reference to the Wirths. The sister looks well and is a fair rider. Perhaps as good as any lady rider we have with the Ringling show now. I do not see why we should not engage the Wirths if the Barnum show does not want them. I believe it would be well to write John about them however. Then if you could get the Jansleys we would have some very strong riding features.

"About the Castellos. Edith Castello injured her knee five weeks ago. She has been riding most of the time since but the past week has been unable to ride at all. Carrie Rooney is riding in her place in the principal act and the Clarkonians are doing their jockey act in place of their carrying act. I will let you know is she improves enough to get back to riding good again.

"Regarding the spectacle. I think that we should have it next year. I believe it is a necessity, but I would do as you say--have one scene only, one change of costumes only and a ballet of fifty instead of sixty. I would open same with a fan fare of twenty trumpeters, the musicians in the band, then the band and tournament followed by an assembly and ballet, and confine the slow pantomime work to the least possible. I would put it away up high so that everybody can see it. Our spectacle this year is not put up high enough and people on the back side of the blues cannot see it. It will be easy to arrange a spectacle of this kind and it will advertise as well as before and give better satisfaction.

"With reference to detective Brice. In my opinion he is the deadeast detective we have ever had since we have been in show business. He is a good fellow personally, but no good on the job. I would positively not reengage him. I have one



other reason besides this which I will explain to you later.

"I would have answered your letter sooner but we have had very little time. We have had very long runs and some poor ones. Buggy Stumpf was drunk for several weeks but is doing better now. I think we should get a different man. He is not able to handle this show. What do you think?"

The Ringlings received a letter from Jerry Mugivan dated August 15, 1913: "Please let me know if you would consider leasing title Adam Forepaugh and Sells Bros. for a term of five years, or sell same."

The Ringlings responded with a letter on August 22: "We anticipate using the Forepaugh-Sells title in the very near future ourselves. Therefore could not consider a proposition for its lease."

Charles wrote Al on August 18 from Everett, Washington: "The Morano brothers closed yesterday as per their contract. We can have them for the 1914 season if we want to, but Morano told me yesterday he has an offer to remain at the Hippodrome until the close of their season in May and he wants to know at once whether he is wanted with the perch act for 1914."

On August 25 Ralph Peckham wrote Al Ringling in Baraboo: "By instructions of John M. Kelley, I am enclosing twelve copies of a lease renewal for your signature. Each copy should be signed per sample enclosed. Henry should not sign as he was not a partner at the time the lease was made."

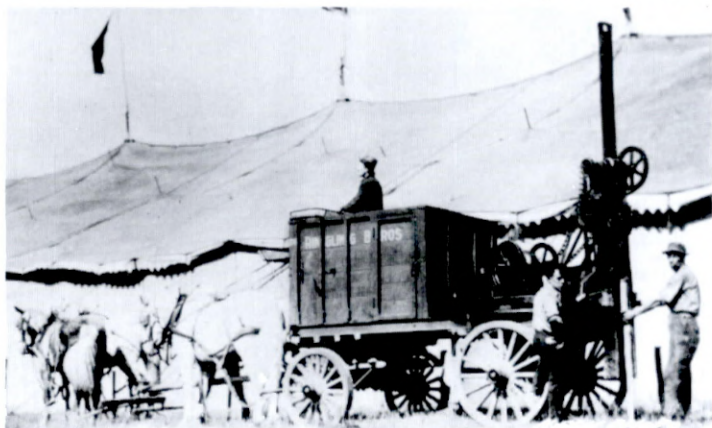
The lease covered the Bridgeport, Connecticut winter quarters of the Barnum & Bailey show. The lease was between a trust owning the estate of P. T. Barnum and Al, Alf T., Charles, John and Henry Ringling. The five year lease was to start February 1, 1914.

When the show arrived in Portland, Oregon on August 21 the show's sleeping cars were visited by inspectors from the board of health. Legal adjuster Warrell settled with the inspector for \$50.

The first day of the two day Portland stand was a big day grossing \$15,501.15. The side show gross was \$1,193.40 and the concession sales were \$1,784.65.

On August 26 Charles wrote Al Ringling from Marysville, California: "Your telegram with reference to Horace Webb at hand. I saw him last night and I think he is intending to go with the Sells-Floto show regardless of any offer we may extend to him. He expects to produce an iron jaw number with his wife and two

other women who have never done any in an aerial act before. The two clowns he mentioned--Fanchetti brothers, are also two amateur acrobats who have never appeared before as clowns. It seems to me that we cannot use his revolving ladder with this show. The iron jaw acts I understood you do not think well of for next year, and while his clowning is good I do not see where we would come out right. With reference to his cannon act, he put it on all through this country with Sells-Floto as we hear every day from people who visit the show. I believe that the cannon could be used as we did before, dropping the dummy from the top of the canvas. I think the effect is better and it has not been seen for six or eight years and would go fine again, and we have a cannon at Baraboo. As far as the air ship is



A gasoline engine driven stake driver on Ringling in 1913. Circus World Museum collection.

concerned, I think we could fix one up ourselves every bit as good or better than his. Of course I think if we could hold him we ought to do so, but not at the price he states.

"With reference to next year. I think that it is up to us to produce as strong a circus and spectacle as we possibly can, and think this should be our every ambition. I would hesitate before letting out the seals. They are going very strong. With reference to the ballet. I have been thinking we should cut it down some, but I have changed my mind. I believe it should be one scene, staged very high so everybody could see it, even on the blues on the side, no change of costume, excepting possibly an overflow for the ballet in the tournament, and consist of a tournament, an assembly and ballet, in order here named. I have in mind a number of good subjects for staging a spectacle.

"For next year's hippodrome I would have a good jockey race and would discard all wild west stuff, a good dog race, and dress the women flat race in English hunting costume, a black derby hat, red

coat, courteroy skirt. I think we could break a pack of fox hounds to run ahead of them in this race.

"With reference to the lighting with this show. I think one man should run both electric and gas. This should be arranged when the show closes. Either one or the other of the bosses should have full charge of both departments. We have 19 men on lights this year, which is way too many. If the work was combined we could get along with many less.

"About the balloon privilege. As you know Zingaro's brother killed his cousin at Albany and there has been a good deal of trouble with these men right along. We are transporting six men on balloons since he sent his brother to take charge here. I think it is ridiculous for us to transport five or six men, secure license for them, let them sell in the menagerie and on the lot for the amount of money we get out of it. If we let Sid handle the balloons I know it will be another case as it was of Joe Parsons. We will find we will make twice as much money and not carry them around the country, which will give us the sleeping car room for other people..

"With reference to the parade. I would use the big camel team, an elephant team, which we can do now without any trouble, the zebra team, a mounted band, and make it look different than it has for the last few years. I would also add another small air calliope on as small a wagon as possible, which would be used in the side show, and in street parade, and as they are playing all the time they add life to the parade and it would be a sure money getter in the side show. If we wanted to add two more and cut out the steam calliope it might be a good thing. It would save buying coal, hauling water, getting up steam, and a six horse team for the baggage stock. They are always in tune and sound much better than the old style calliope. The usher's band has been a sad affair this year, and the men they supply, with few exceptions, are not ticket sellers at all. I think by adding a little air calliope they could be dispensed with, and we could engage instead first class ticket sellers.

"Business conditions are not as good out here as in other years, Spokane, Vancouver, Hellena and Portland are all very dull, so our business has been fairly good, not quite up to the usual standard."

A 533 mile Sunday run on the Southern Pacific line took the show from Salem, Oregon to Chico, California. The last section arrived in Chico around 4:00 p.m. No parade was given and only a night performance was given. The last section did

not arrive in Oakland, California on August 29 until the afternoon, but two shows were given. San Francisco was played on August 30, 31 and September 1. The first Sunday shows since the Coliseum in Chicago were given on August 31.

The Ringling show had the biggest stand of the year, and the biggest single day of the season in Los Angeles from September 8 to 10. The gross on the turn-away opening day was \$18,100.23. That day the side show took in \$2,339.15, the reserves seats \$3,178.50 and the concessions \$1,406.70. A \$19,000 draft was sent to the Fort Dearborn Bank in Chicago that day. On September 9 the total income was \$17,234.30. On that day the side show took in \$2,461.05, the reserves \$3,034.50 and the concessions \$1,591.50. The total income on the final day of the stand was \$15,330.40.

During the Los Angeles stand Charles wrote Al on September 9: "You are wrong about the balloons. The butchers can handle them from the stands in the menagerie and on the front of the lot. It might take one man to have charge and look after the uptown sales.

"With regards to the band. I think you are right. It should be practically all brass. This I have contended for years. The overtures do not make a great deal of difference. The show would be better with a brass band instead of a lot of clarinets, and I agree with you that four cornets are as many as there should be. As to the usher's band. I think you are wrong again. However, this is not important. I am agreeable to your ideas. I do not care.

"About the street parade. There is not enough noise in it. These little air calliopes work great, and I believe we should add one more.

"Buggy Stumpf I may let out today, but if he should remain the rest of the season I insist that he not be with the show again. He is absolutely no good.

"With reference to the hippodrome. I disagree with you on the wild west thing. It is rotten. Because some of our riders are big we could dress them in English costumes. The women's race there is no reason on earth why they should not be in jockey costumes.

"I hope we will not have Paul Cunningham in charge of the sleeping cars another year. He is absolutely no good. The cars are filthy and not handled in any way. There are plenty of good men we could put in that place that would handle it right."

The show made a 452 mile run on the Texas & Pacific from El Paso on September 18 to Abilene, Texas on the 20th. The show was enroute on September 19. Dallas was played on September 23 and it was a big day, grossing \$15,330.40. The

day in Taylor, Texas on September 25 was a complete blowout. No parade was given and the matinee didn't start until late afternoon. The show was torn down and no night performance was given. The total income for the day was the lowest of the season, \$1,797.85. Heavy rains and high water caused the show to blow three days in Houston and Beaumont, Texas, and Lake Charles and Alexandria, Louisiana. The billing was picked up in Shreveport, Louisiana on October 4.

CIRCUS STAMFORD, TUESDAY, MAY 20

THE ONLY BIG SHOW THIS YEAR

RINGLING BROS
WORLD'S GREATEST SHOWS
AND NEWLY ADDED
MAGNIFICENT PRODUCTION

JOAN OF ARC
GREATEST SPECTACLE
1200 CHAPACTERS
300 DANCING GIRLS
CHORUS OF 400 VOICES
ORCHESTRA OF 100 AND 650 HORSES



THRILLINGLY AND SUPERBLY
ENACTED ON THE BIGGEST
STAGE IN THE
WORLD
PRODUCED AT A COST OF \$500,000

85 RAILROAD CARS
LOADED WITH
1000
ALL NEW
WONDERS
THE

375 CIRCUS ARTISTS
125 ACTS

GREATEST CIRCUS EVENT
IN THE HISTORY OF AMERICA
AT 10 O'CLOCK A.M. Preceding First Performance
BIG NEW STREET PARADE
One 50c Ticket Admits to All Children Under 12 Years HALF PRICE
2 Performances Daily, 2 & 8 P.M. Doors Open 1 & 7 P.M.

108 CAGE
200 ELEPHANT
40 ACTORS

Newspaper advertisement used by Ringling Bros. in 1913. Pfening Archives.

The show then went back to Texas at Tyler on October 7. Seven more cities were played in that state before eight stands in Oklahoma. Sherman, Texas was shown on October 25.

In Oklahoma City on October 22 Theodore Turman, a property man, was found dead in a sleeping car. Warrell paid a local undertaker \$75 to keep the body until receiving instructions from relatives. While in Shawnee, Oklahoma on October

23 the show attached the Cowen City Bill Posters for 800 sheets of paper. The company had been contracted to post 1,100 sheets of paper and only used 500. The suit was settled. Warrell noted in his diary: "I think this town can be billed with out his boards."

The three final stands of the season were in Hugo, Oklahoma on October 30, Ada on the 31, and Okmulgee November 1. The present day circus town of Hugo brought the show a total income of \$5,760.25.

The 858 mile home run to Baraboo was made on the Frisco, C. M. & St. P. and C. & N. W. railroads. The show was on the road for thirty weeks and two days, 215 days. It showed on 187 days and gave 359 performances. The show visited 147 towns in 32 states and British Columbia. The total mileage, excluding to and from winter quarters was 14,110 miles.

On November 6 the Baraboo *Weekly News* reported: "The last of the four Ringling trains arrived last night and the show is now in winter quarters as snug as a bug in a rug. The animals are looking fine and to show they were delighted to be in Baraboo again may be illustrated by the following incident. One of the employees was taking a number of ponies to the farm west of town when part of them broke loose, kicking up their heels and ran to their accustomed winter stable with a great clattering of hoofs. Work will begin at once to prepare the aggregation for the 1914 circuit."

The gross income from all sources for the season was a hair over \$1,547,000. The total expenses for the touring year were a bit over \$986,000, leaving a gross profit of about \$560,608. Of this amount \$347,434.66 was paid out in dividends to the firm's partners, John, Charles, Alf. T., Al, and Henry Ringling. Each took home about \$69,500 for the season's effort. The remaining \$213,000 or so profit was presumably used to winter the show and frame it for the 1914 season.

To put these figures in perspective, a dollar in 1913 would be worth about twelve dollars today, meaning that in 1993 dollars the show netted a cool \$6,700,000 on receipts of \$18,564,000, and each of the five brothers put \$834,000 in the bank as his take home. That was big, big money in their day and ours. These amounts are even more mind boggling when one considers that the top rate on federal income then was a pittance by today's standards, and that they all shared in the profits of the Barnum and Bailey Circus which presumably had similar returns.

Additional information for this article was provided by Fred Dahlinger, Richard Reynolds III, Bob MacDougall and the Circus World Museum.

The 1935 Bailey Bros. Circus is well remembered primarily for its street parade featuring a historic chariot type bandwagon, and several small pony drawn cages that went back to the Gentry Bros. Famous Shows of the early 1900s. Also, a number of well known personalities in circus history were with it. Best known were William H. Woodcock Sr., Deacon Albright, and Bette Leonard, who served several terms as president of the Circus Historical Society, and her husband, Fred.

Bailey Bros. was framed at Tulsa, Oklahoma in the early weeks of 1935 by Philip R. Isley, who owned a large chain of Southwestern motion picture houses. His daughter Phyllis later became a Hollywood movie star using the name Jennifer Jones and married David O. Selznick, a well known motion picture producer.

First word about the new Bailey show came in the March 16, 1935 *Billboard* with an article headlined: "Isley framing 15 truck show." Dated Tulsa, Oklahoma, March 9 it read: "Barker Bros. Circus [possibly a misprint or the original title which was quickly changed to Bailey Bros.], owned by P. R. Isley is being organized here. It will be transported on approximately fifteen trucks and will give a parade. Cleve Pullen, manager, has a crew building semi trailers, seats, etc. and Billie Patterson and crew are painting trucks and miniature cages. Using plenty of gold leaf. Capt. Evertson is training dogs and monkeys. Fred K. Leonard is working on a liberty, pony, and monkey numbers. He will feature the blindfolded horse. Mrs. Leonard (Bette) is still in St. John's Hospital but is on road to recovery. She suffered severe burns when her clothing caught fire from a gas stove."

There were few follow ups about the new show readying for the season; but

The Bailey Bros. ticket-office truck in 1935. All illustrations are from the Pfening Archives unless otherwise credited.

BAILEY BROS. CIRCUS HARLEY SADLER CIRCUS

Seasons of 1935-1936

BY JOSEPH T. BRADBURY

one short *Billboard* note said that Deacon Albright and Captain Reynolds recently had left Dayton, Ohio with Mena, E. E. Coleman's elephant, for Tulsa to place the bull on Bailey Bros. Circus.

The late Burt Wilson saw and photographed the show in 1935 and made notes on the performance, personnel, and physical equipment. Wilson noted the big top was an 80 foot round with two 40s and one 30. The side show-menagerie was a 50 with two 30s. The show paraded each day at noon and featured a bandwagon, 8 miniature cages, and a calliope. It had 14 trucks (back) and carried 10 horses, 12 ponies, 2 mules, dogs, and ponies.

Photos show that the vehicles were neatly painted and lettered, one semi in particular had a painting of a tiger head on the side. Photographic evidence shows the following semis: pole and canvas seats, also used as a parade band truck; pony and horses; cookhouse; and one obviously used to load the pony drawn miniature cages. No doubt there was another such semi to load the chariot type bandwagon and additional cages. Photos indicate straight bed trucks were used for the office-ticket wagon, light plant, and two standard size cages for larger animals. One of these carried a large lion.

The Bailey Bros. street parade with its several horse drawn vehicles created great interest in the show world both at the time it was on the road and afterwards. Without the parade of historic wagons and cages it would have faded from memory as just another of the many small and medium motorized shows of

the mid 1930s. The 1935 season was the last to see many truck shows parading. Most of the larger ones presented the daily march including Downie Bros., Tom Mix, and Barnett Bros. There were a few equine drawn vehicles in some of these parades, but not many, nothing like that of Bailey Bros.

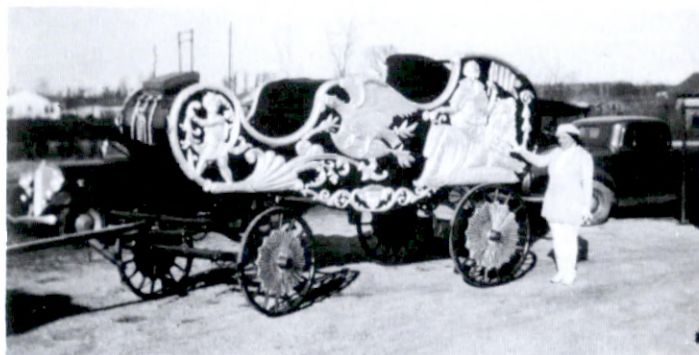
A *Billboard* review and lineup of the parade will be given in detail later. It listed seven miniature cages, two regular cages, big show band, No. 2

band, clown band, and air calliope, in addition to mounted people and lead stock.

The jewel of the parade was the highly carved chariot type bandwagon. Unfortunately, no photo has turned up showing it actually in the march. The big show band rode on a semi. Possibly, the No. 2 band, or clown band was on the chariot vehicle. This bandwagon as well as the small pony cages went to Frank Walter of Houston, Texas after Bailey closed. Walter accumulated a number of circus wagons and presented circus performances at his quite elaborate estate in Houston. A number of articles have been written about the Walter vehicles. Col. C. G. Sturtevant and A. Morton Smith wrote about Walter in 1937 and 1942 respectively. Others in later years have gone into more details on the bandwagon and cages. We will use the Walter numbers in describing some of the Bailey cages to aid readers in identifying them better. Some of the history given the wagons by the early writers, especially A. Morton Smith, cannot be verified and possibly is in error, and later writers picked up on this.

The bandwagon has traditionally been said to have originated on the Great Wallace Shows in the 1890s but no evidence, photographic or otherwise, of this has been found. Wallace had other chariot bandwagons which have been fully identified. The Bailey bandwagon first ap-

Bette Leonard and the band chariot on Bailey Bros. Circus on opening day in Tulsa, Oklahoma May 17, 1935.





The Bailey Bros. air calliope mounted on a former Gentry Bros. pony cage. Walter No. 40.

appears in positively identified Norris & Rowe photos in period 1901-04. (The show's name is on the base drum of the band riding it.) After 1908 the wagon then becomes lost until it appeared on Bailey in 1935. The band chariot was left in the Tulsa zoo after Bailey's opening day. Bette Leonard noted on the back of a photo that the wagon proved to be too fragile to be transported. The wagon later went to Frank Walter. Clyde Beatty bought it in 1954, placed it on rubber tires and paraded it in 1954. It was later lost in a fire.

As for the pony drawn cages many of the early Walter writers have put their origin on Gentry Bros., Great Wallace, Norris & Rowe, Sipe, and Hugo Bros. Burt Wilson labeled one cage photo in his album as having been on the Great Loran Dog & Pony Show. If that spelling is correct then it is a show that has not appeared on any of the better known listings by Sturtevant, Chindahl, or Robert Parkinson. In any event if any of these cages served on any of these shows it was prior to their coming into the hands of George W. Christy, South Houston, Texas, who had operated Lee Bros. and Christy Bros. railroad shows and a motorized Lee Bros. in 1933-34. So far as is known all of the Bailey cages were obtained from Christy. Photos show that at least one of them was on Lee Bros. in 1933. Christy purchased a number of small cages as well as other vehicles from James Patterson in 1923. They had been on the final Gentry Bros. Famous Shows tour in 1922.

After acquiring the cages from Christy one of them, Walter No. 40, was converted to an air calliope for use in the parade. Bill Woodcock Sr. once penned on back of a photo of it that they had ruined this nice little cage with the remodeling, as it was too small to house the instrument easily, although they did so with it in parade.

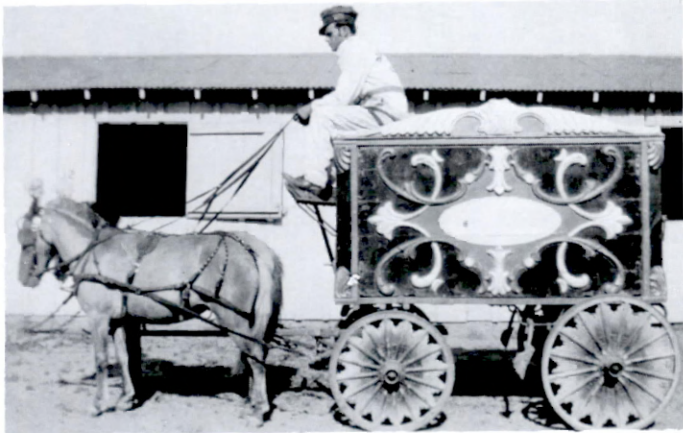
Other cages identified by photos include Walter No. 41, 42, 44, and 46. Another interesting wagon type vehicle the show had was a small water wagon, Bailey No. 72, which according to Morton Smith was on the Sipe Dog & Pony Show in 1902. The cages were pulled in the parade by two pony (or horse) teams.

A short notice in the *Billboard* said that Bailey Bros. Circus, opened at Tulsa, Oklahoma May 2-4 under Shrine auspices. The show gave a parade, and E. Deacon Albright was treasurer, legal adjuster, and sold tickets in the wagon.

Albright, according to the Wilson notes, also played the air calliope in the parade. He was a well known steam calliope player and for prior few years had played the steamer owned by E. E. Coleman. However this time he went to Bailey Bros. with Coleman's elephant Mena. There was an advertisement late in June in the *Billboard* for a steam calliope player for a motorized circus. It was signed by E. E. Coleman, Ri-alto Theater, Dayton, Ohio.

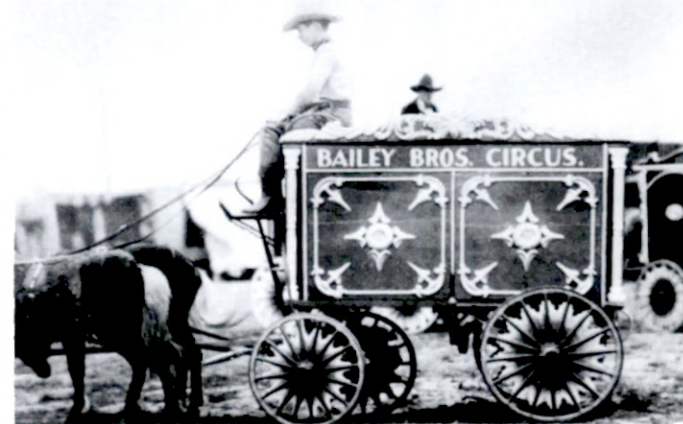
Shortly after announcing Albright's duties with Bailey there was another *Billboard* item which said that Lew D. Nichols was manager of the Bailey side show, made announcements, and was adjuster. Possibly he took over the fixing duties, or shared them with Albright.

The June 1 *Billboard* finally carried a full



Walter cage No. 42 on Bailey Bros. Circus in 1935.

review of the show's opening in an article headlined: "Staff, program of Bailey Bros." Dated Oklahoma City, Oklahoma, May 25 it read: "Bailey Bros. 3 Ring Motorized Circus played here May 17-19.



Walter cage No. 44 on Bailey Bros. Circus in 1935.

Notwithstanding the canvas has not been dry since the opening date at Tulsa, there are no complaints as to business.

"The eighteen trucks are new and re-

Walter cage No. 46 on Bailey Bros. Circus in 1935.





The Bailey Bros. Circus pole and canvas semi-trailer.

splendent with red and gold. The menagerie, spread of canvas, equipment, and other paraphernalia make a good showing. A parade is given. Ring stock and animals are in A-1 condition.

"The staff: Phil Isley, owner; Charley Brent, manager; Lew Cole, side show manager [indicating a change had been made here]; Fred K. Leonard, equestrian director; Frank Marshall, bandmaster; Jack Reynolds, animals; Robert McCalister, chief electrician.

"The Program: Tournament; the Delmars, contortionists; the Ortons, swinging ladders; Leonard's high school ponies; Mr. and Mrs. Billie Lerch, Spanish rings; Teto Morimoto, rolling globe; Gene Powers, wire; Leonard's leaping dogs; Teto Morimoto, iron jaw and muscle grind; the Lerches, comedy tumbling and tables; Fred Leonard's menage act; the Ortons, dancing wire; the Delmars, double traps; Happy Johnson, single traps; Captain Everson's dogs and monkey; Frank Farris and Company, rope spinners and whip crackers; the Delmars, cloud swinging and swinging perch; Leonard's liberty ponies; Jack Raymond and Mena, the elephant. Happy Johnson and Buck Baker were prominent in clown alley.

"The show is piloted by general agent Ed Hiler and a brigade of six. Mrs. Betty Leonard is convalescing from an accident

Bailey Bros. seat semi doubled as a parade bandwagon.



at her home in Wichita, Kansas. Visiting troupers were A. H. Cooper, the Underhills, Frank Stuart and Leo Blondin."

Some of the stands played between the Tulsa opening and the Oklahoma City May 17-18 date were Holdenville, 14; Bristow, 15;

and Guthrie, 16; all in Oklahoma.

Other stands came at Perry, 23, and the final dates in May were at Bartlesville, 28; Nowata, 29; Claremore, 30; and Vinita, 31; Miami, June 1. It then moved into Missouri and was in Carthage, June 4, followed by Lamar, Nevada, Bulter, and Harrisonville.

The June 15 *Billboard* carried a story headed: "Very little sunshine for Bailey Bros. show." Dated Harrisonville, Missouri, June 8 it said that: "Bailey Bros. Circus which opened May 2 at Tulsa, Oklahoma had but eight days of sunshine up to last Saturday. Business at Okemah, Seminole, Kingfisher, Enid, Claremore, and Miami, Oklahoma were near capacity, but at other stands, due to rain and cold weather, it was only fair.

"The show is moving on time but lost matinee at Nowata, Oklahoma, May 29 due to a blowdown at Bartlesville the night before. The big top went down but only damaged a middle piece." The damaged middle piece may explain why photos taken of the big top at Lamar, Missouri, June 5, show only two middles and three center poles.

Continuing, the article said that Cleve Pullen replaced Charles Brent as manager at Oklahoma City. Charles Tompkins and wife were guests of Lew Nichols and Deacon Albright at El Reno, home of the Tompkins. Major Gordon W. Lillie (Pawnee Bill) visited at Perry, and rode in parade at Tulsa with Mayor Penny. Mrs. Cleve Pullen and son, Harry, arrived at Claremore. Jack Glines visited at Webb City, Missouri. E. E. Coleman was to

spend a few days the next week with E. Deacon Albright. Mark Albright was expected to join June 14 with his candy floss.

The staff was listed as: Philip Isley, owner; Cleve Pullen, manager; Lew D. Nichols, side show manager (evidently he returned to this job after an earlier report that Lew Cole was side show manager); Deacon Albright, treasurer; Frank Mitchell, band leader; Fred Leonard, equestrian director; Captain Reynolds, superintendent of animals; J. Buchanan, superintendent side show canvas; F. McCalister, electrician; Edward Hiler, general agent; P. C. Franklin, contractor; and Captain Swift, concessions.

Other Missouri dates were at Lexington, June 11; Carrollton, 12; Moberly, 13; Macon, 14; Monroe City, 15; Columbia, 18; Fulton, 19; Jefferson City, 20; Eldon, 21; Lebanon, 22; Springfield, 25; Aurora, 26; Monett, 27; Neosho, 28, and Seneca, 29.

The July 6 *Billboard* said in headlines that the Bailey show was headed for the wheat belt. Dated Neosho, Missouri, June 29, the article noted Bailey Bros. Circus had gotten a break in the weather. At Jefferson City there was a good matinee and straw house at night. Eldon and Lebanon saw nice business. Many folks were on hand for the parade and then came to the lot.

Other notes said R. P. Isley was a visitor several days. Ed Hiler was making tie-ups with Chambers of Commerce. P. C. Franklin was in charge of advance car with two men and putting up plenty of paper. Mr. and Mrs. Hiler, Franklin, and boys on the car had spent a few hours with Paul Van Pool in Joplin on a recent Sunday. Hiler stated that any motorized circus planning on making Jefferson City or Springfield, Missouri would receive a square deal on license if they see the mayors.

A week later the *Billboard* reported: "Small towns in Missouri only fair for Bailey show." Dated Neosho, Missouri, July 6, the story said that business in Missouri

The Bailey Bros. pony and horse sei-trailer.



was not up to expectation. The smaller towns were only fair, but larger sites, with exception of Springfield were good. Moberly and Jefferson City gave capacity business. It rained all day at Jefferson City.

The Weaver brothers and Doc Allman were visitors at Carrollton. Lew D. Nichols and Mr. and Mrs. Cleve Pullen drove to Lees Summit, Missouri en route to Higginsville and visited the grave of Cole Younger. Nichols furnished a "monument" for Younger's grave. While in Lees Summit Nichols and party were guests of Frank Hall, brother-in-law of Younger.

Additional information said that Ed Hiler, general agent, had been replaced by E. Deacon Albright, who had been treasurer and calliope player with the show. Mrs. Cleve Pullen had replaced Albright in his former jobs. A final note said Bette Leonard joined her husband at Springfield.

The show was back in Oklahoma by July 9 playing Clinton, followed by Cushing, the next day which was the final stand of the tour.

The July 27 *Billboard* told of the show's sudden closing. It said the Bailey Bros. Circus closed at Cushing Oklahoma, the intense heat affecting business. The show was in quarters at the Tulsa fairgrounds. Fred K. Leonard and wife, Capt. Everett, and Capt. Swift, along with Buck Baker were there. E. Deacon Albright was also in town working at the Lyric Theater. Another short note said that P. C. Franklin, who had handled the advance car, was back in Tulsa at the Lyric Theater, which was one of the movie houses on the Isley-Moran Circuit.

The elephant Mena went back to E. E. Coleman to be leased to another show, which was his custom during these years.

The Bailey equipment had been in storage at the Tulsa fairgrounds a month when this important news was published in the August 17 *Billboard*: "Sadler enters circus field, buys equipment of Bailey Bros., will open at Tulsa, Oklahoma, August 29th." Dated Cincinnati, August 10, the article read: "Harley Sadler, widely known in the repertoire field, having had a show on the road for a number of years has entered the circus business. He has purchased the entire equipment of Bailey Bros. Circus which closed recently. Show will bear the title of Harley Sadler's Three Ring Circus and will open at Tulsa on August 29. Sadler is sole owner and manager and Jack Turner, assistant manager.

"Sadler will add some trucks and feature acts and play the cotton country this fall. Show will play ten days in Oklahoma before entering west Texas. Will not close until late in December and may play the Rio Grande coast country this winter. Show will feature a mile street parade with miniature cages etc. and three bands."

Herald used by Harley Sadler Circus in 1935.

An excellent biography of Sadler can be found in the book, *Trouping Through Texas, Harley Sadler and his Tent Show* by Clifford Asnby and Suzanne DePauw May, published in 1982 by the Bowling Green University Popular Press, Bowling Green, Ohio. Harley Herman Sadler was born Sept. 4, 1892 at Pleasant Plains, Arkansas. As a young man he had a wealth of experience performing in carnivals, showboats, vaudeville, tab, and medicine tent shows. At age 22 he joined the company of Roy E. Fox's Popular Players as a full fledged actor. He managed Brunk's Comedians show No. 3 from 1919 to 1921, and in 1922 put out his own repertoire tent show titled Harley Sadler's Own Show. It first toured on baggage cars, and later moved

The Sadler midway and ticket truck in Wichita Falls, Texas September 11, 1935.



HARLEY SADLER 3 RING CIRCUS & BAILEY BROS.

...COMBINED...
featuring
JACK HOXIE
IN PERSON
AND HIS
HOLLYWOOD COMPANY

LARGEST MOTORIZED SHOW ENTERTAINMENT

FREE STREET PARADE AT NOON

TEXAS' OWN 3 RING CIRCUS

A Personal Message From
HARLEY SADLER, The Man All Texans Know.

TO MY FRIENDS IN THIS SECTION
For attention I have been trying to be of service to the American people. I have endeavored to meet the need of the entertainment of the people in a clean, wholesome, family entertainment at popular prices.

Recently, I had the opportunity to acquire the entire equipment of the Bailey Brothers' Big Three Ring Circus, which has a veritable reputation in the show world, and known to circus fans in Texas as possessing a high class, clean, white, efficient, and complete performance.

Following there was no opportunity and a need for such an entertainment in this section. I have added more features and will bring to you, ladies, the biggest and best entertainment of its kind ever offered at popular prices.

One of the oldest and most cherished traditions of the circus world was the old-time street parade. Now they would pack the sidewalks, anxiously waiting to see the latest of the variety, the musical, the high class, and the light-colored parade. The parade was a beautiful sight to see. It was a beautiful sight to see. It was a beautiful sight to see.

The first thing I did upon purchasing the Bailey Brothers' Big Three Ring Circus equipment was to make the parade a reality. I have added more features and will bring to you, ladies, the biggest and best entertainment of its kind ever offered at popular prices.

Having that you will bring your family and enjoy the afternoon, or an evening at the circus. We will endeavor to make it the biggest attraction of its kind ever offered at these prices. Thank you for your past support, and hoping that we may continue to have your good will.

Yours for a good entertainment.
HARLEY SADLER.



HARLEY SADLER
Owner and Manager

Best Equipped
MotORIZED Circus
On The Road
ENLARGED IN ALL DEPARTMENTS

NEW LOW PRICES

TO THE BIG SHOW
25
CENTS

The First Time in
Circus History that a
Three Ring Circus ever
Showed at these prices

SEE IT ALL

The Best Seats Can't Cost You More Than 40 Cents

A Few
Reserved Seats
15c
EXTRA

Will
Posi-
tively
Exhibit

Auspices American Legion
SPUR
Matinee & Night **Mon. Oct. 28**

Rain
or
Shine

© PRINTING & ENGRAVING CO., K. C. MO.

on trucks. The show had operated continually since then and remained on the road when Sadler personally decided to get into the circus business. He knew Phil Isley well. The book says that his friend Isley offered Sadler the Bailey show for a modest sum, although no actual purchase figure was given. Both Isley and Sadler believed that a circus with Sadler's well known name in the territory would be profitable. Sadler had always loved circuses and would serve as ringmaster for the new venture. Although he had the equipment, new acts and personnel had to be obtained quickly.

A large advertisement also appeared in the August 17 *Billboard* reading: "Wanted for Harley Sadler's 3 Ring Circus. The most beautiful motorized show in America. To open in Tulsa, Oklahoma, August 29. Circus acts of all kinds. Must do two or more acts. In answering state every thing—salary, age, nature of acts. Must have own transportation. Rube Ends, Eddie Routan, Felix Morales, Grace Orton Troupe, Norman Kester Troupe, if at liberty wire. Can also place good elephant act. Want banner man with own car to act as 24 hour man. R. O. Scatterday, answer. Want general agent. Don Brashear, Eddie Hiler wire. Want brigade agent, two fast bill-posters. Roy Roberts, wire. Want boss Canvasman. Ralph Noble wire. Want musicians to strengthen band, trombone, baritone, trumpets. Can place, first class organized Negro minstrel with a good band to play side show and give entire big show concert. Must have attractive wardrobe and own transportation. Attractive proposition. Allen Minstrels, Pee Wee Cade wire. Side show acts wire. State all. Can also place high class pit show. Must be first class. Long season south. Plenty of business. Pay your own wires. Harley Sadler, 112 Alhambra Building, Tulsa, Oklahoma. P. S. I have purchased the entire Bailey Bros. truck circus."

22 BANDWAGON/MARCH-APRIL 1993

Sadler advertised again in the August 31 *Billboard* wanting billposters and lithographers to join immediately. John Gear Hart and Yancey were asked to wire Mike Pyne. Wanted also were feature acts doing three or more to join at Tri-State Fair, Amarillo, Texas, September 16 or before. Long season to follow. Finally, "Arthur Conner, Bum Henry, Corriell Family, Wilson Family, Delmars Jap Act, Bell Boys, Olympia Trio, if at liberty wire Jack Turner, Manager, Harley Sadler-Bailey Bros, Circus."

The signing of this ad made it known the title would be Harley Sadler-Bailey Bros., not just Sadler's moniker as originally announced.

There was no *Billboard* review of the show's opening August 29 at Tulsa, nor any reporting of the first week of dates. The first recorded stand was at Walters, Oklahoma September 10, and the next day the show moved into Texas at Wichita Falls followed by Vernon.

The September 7 *Billboard* said that Mr. and Mrs. Fred K. Leonard were then in the employ of Harley Sadler. Fred was equestrian director and worked ring stock.

The following week more information on the new show was given. In an article dated September 7, Clovis, New Mexico (locale of Sadler's repertoire show) it was reported that Jack Turner would be manager of the Harley Sadler-Bailey Bros. Circus. Sadler said that he would temporarily stay with his repertoire tent show. While circus personnel roster was not yet complete he said that Connie Mundee would have charge of the front door; Ralph Noble, candies; Evelyn Turner, the No. 1 ticket wagon; and Clarence Auskins would be general agent.

Other important information said that Jack Hoxie, a well known Hollywood western star, and company would be featured, and Buck Baker and five other clowns would work. Sadler said there

The Sadler big top pole and canvas semi in a 1935 parade.

IT'S COMING!



Harley
SADLER'S
BIG 3 RING
CIRCUS.

and
BAILEY BROS. Combined

ACRES OF TENTS—MILES OF MOTOR EQUIPMENT—The Most Beautiful Motorized Circus in the World.

150,000.00 MENAGERIE OF BEASTS OF THE JUNGLE—lions, elephants, apes, camels, etc.



Featuring **JACK HOXIE** ★

WESTERN MOVIE STAR
IN PERSON AND HIS HOLLYWOOD COMPANY..

BIG FREE STREET PARADE AT NOON

WATCH FOR IT!

25c TO ALL	1st Show 2:00 P. M.	2nd Show 8:00 P. M.
------------	---------------------	---------------------

AT THE 1935

TRI-STATE FAIR

Harley Sadler Circus newspaper advertisement used in 1935.

would be two elephant acts including the Christy bulls, the Orton Trio, Mundee Jugglers, two family acts and three bands. A camel, clown band and two others, calliope, public address truck, a dozen miniature cages drawn by Shetland ponies, and trucks for menage stock were expected to make a mile long parade.

Two Texas fairs played by the Tom Mix Circus the prior year, the Tri State Fair, Amarillo, September 16-21 and the South Plains Fair, Lubbock, three days later had been booked.

In the same issue there was an advertisement for Harley Sadler-Bailey Bros. Circus featuring Jack Hoxie wanting an aerial act to feature. Aerial Christiansens, and Norman Kester were asked to wire.

Also wanted were a big show announcer, wild west people, magic, ventriloquist, punch for side show. Larry Benner and Don Taylor were asked to wire Ralph Noble.

Burt Wilson caught the show and parade at Wichita Falls, Texas in September with his camera. Photos indicate the Harley Sadler name was painted on a large semi in the parade. Jack Hoxie's truck was also in the march.

A *Billboard* piece dated Houston, Texas, September 14, mentioned that Gertrude Thomas had left Houston recently with a herd of Christy Bros. elephants and would present the act on Harley Sadler's Bailey Bros. Circus for the remainder of season.

The three Christy elephants joining Sadler were Daisy, Dixie, and Myrtle. At the show's opening Spencer Huntley and William H. Woodcock with their jointly owned elephant Big Burma, formerly named Virginia, were present. Thus Sadler-Bailey had four elephants on hand, a marked improvement over the single pachyderm present in the Isley show.

Advertisements continued in several *Billboards*. In the September 28 edition the show wanted an experienced circus bookkeeper, Ray Swan was asked to wire Jack Turner, manager. Route given was Farwell, September 23; Littlefield, 24; Plainview, 25; and Lubbock Fair, Sept 26-28, all Texas.

A week later the show wanted musicians, clarinet, drums, trombone, bass, and baritone, to wire Willard Isley, bandleader. Wanted for side show were magic, ventriloquist, punch, wire Ralph Noble. The show wanted a good feature aerial act, useful people in all departments, a brigade agent, billposters, and lithographers, to wire Jack Turner. Route given was Abilene, October 2; Coleman, 3-4; and Cross Plains, 5, all Texas.

Jack Hoxie's truck and trailer in a Sadler 1935 parade.



It wasn't until the October 12 *Billboard* that the circus world got a close-up look at Sadler's show. The article was headed: "Sadler scores at Amarillo, Texas." Dated Amarillo, October 5 the article read: "Harley Sadler-Bailey Bros. Circus did good business here, according to information furnished a representative of the *Billboard*. On September 20 three performances were necessary to handle the crowds. Customers as well as visitors are made to feel at home. This section has been known as Sadler territory to thousands of people, many of whom are personal friends of Mr. and Mrs. Sadler. Jack and Mrs. Turner are also well known through here.

"A very pleasing and well balanced program is presented in three rings under direction of Fred K. Leonard. A program of 26 displays is opened with a tournament with Gertrude Thomas atop Daisy, giant bull of the Christy herd, followed by Tutes Morinito, Connie Mundee, and Grace Orton on ladders; Fred K. Leonard, James Hamilton, and Bette Leonard, riding monkeys and dogs; Don Hamilton's spectacular lion act; Tutes Morinito and Tex Allen, perch; clowns, Buck Baker, Shorty Scott, and Schaefer and Nippo; Capt. Everton's dogs and James Hamilton's; banner announcement by William Woodcock; clowns; ponies, Bette Leonard (2), Julia Hamilton (4), Fred Leonard (2); concert announcement; Tutes Morinito, globe; Orton Duo, wire; Charles Dryden, foot juggling; Big Burma, bull act presented by Eva Huntley, and announced by Fred K. Leonard; clowns; Juggling Mundees; clowns; iron jaw, Tutes Morinito; clowns; six pony drill, Leonard; concert announcement; menage, Leonard, Gertrude Thomas, Hamilton; endurance and muscle grind, Tutes Morinito; clowns; Mundee Juggling Duo; Christy's elephants, presented by Gertrude Thomas, announced by Leonard, and featuring Daisy hula dancing elephant; and racing dogs by Fred Allen. An excellent concert is offered featuring Jack Hoxie and Dixie Starr, who had joined for remainder of the season.

"Much visiting between the circus and Beckman and Gerety Shows here, both playing the Tri-State Fair. Mrs. Sadler is with the circus. Harley Sadler came on Sunday, spent Monday, made parade, but had to rush back to his repertoire show where he was doing a part."

The October 19 *Billboard* re-



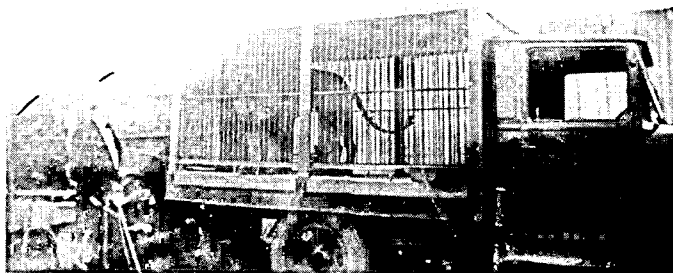
Walter cage No. 43 with Sadler lettered semi in background in 1935.

ported several items from the Sadler-Bailey show. Lineup of the advance which was in Munday, Texas October 12 to bill the show scheduled for November 2 included Clarence Auskins, general agent; H. N. Harrell Jr., brigade agent; R. F. Hayes, lithographer; A. W. Jackson, boss billposter; and Lewis Coffen, country car.

The show day and dated Hagenbeck-Wallace-Forepaugh-Sells at Brownwood, October 10. Sadler's circus was under American Legion auspices. Another note said that Gloria Sadler, young daughter of the Sadlers, was rewarded with a life long ambition when the Sadler-Bailey Bros. Circus played the Sadler's home town of Sweetwater. Gloria had longed for the opportunity to ride at the head of a circus parade. When her father's circus exhibited there she laid aside her studies and rode Gertrude Thomas' horse and carried the flag at head of the parade. She also made spec afternoon and night. The article concluded by stating the circus had been doing excellent business, and was booked well up to Christmas.

News began coming regularly from the Sadler circus and the November 2 *Billboard* reported: "Truck lost by Sadler. Fire destroys seats—patrons stand at per-

Fred Leonard and one of the two truck cages on the Bailey and Sadler shows in 1935.



formances at Ballinger. Sadler's circus literally, as well as figuratively, 'stood em up' at Ballinger, Texas on October 11. En route from Brownwood to Ballinger the seat truck caught fire and was a total loss. Included were seats, stringers, and jacks. Customers, appalled of the facts, good-naturedly patronized the show and witnessed the matinee and evening performances standing up. Manager Turner quickly got together a crew and by working all night had the tent filled with seats for the next performance. The show had been enjoying phenomenal business, frequently strawing them and occasionally having a turnaway."

Continuing, the article said the management stated that the show would have a long season. Tentative closing date would be around the middle of December when it was planned to winter at a large Texas city. It was planned to take out a smaller circus for the winter. Sadler, although true to his first love, the rep show, was a frequent visitor and always managed to make parade. Mrs. Sadler was with the circus. New people on the show included Fred Maxwell, scenic artist from the rep show who came on to decorate some new trucks and also to paint the banners for Jack Reger; the Atterbury Duo; and Mr. and Mrs. Taylor. Lee Williams and several new acts had been added to the side show under the management of Ralph Noble.

The show's staff was listed: Harley Sadler, owner; Jack C. Turner, manager; Fred K. Leonard, equestrian director; Wilbur Isley, legal adjuster, and bandleader; Mrs. Billie Sadler, treasurer; Jules Turner, auditor and publicity director; Ralph Noble, superintendent tickets; "Blackey," side show manager; Mrs. Jack Turner, big show tickets; Buck Reger, banners; Ralph Noble, canvas superintendent; Connie Mundee, front door superintendent and mail agent; Fred Voss, side show tickets; Leslie Sweeney, superintendent props; Charles Williford, master mechanic; Bette Leonard, wardrobe superintendent, Gladys Williford, assistant; William H. Woodcock, big show announcer; Lee Williams, master of transportation.

A note in the following *Billboard*, dated Hillsboro, Texas, November 2, said that George Duvall, general agent of Seal Bros. Circus, closed a pleasant engagement with that show and had joined Bailey Bros. in the same capacity.

The article also indicated that

Gertrude Thomas and the Christy elephants had left Sadler to join the indoor tour of Bob Morton's circus.

Finally the November 16 *Billboard* provided information all historical researchers love to find, a line-up of the Bailey Bros. street parade. Dated Houston, Texas, November 9 the article read: "The Sadler-Bailey parade checked by the *Billboard* representative was an agreeable surprise. Mounted flag bearer, big show band, Jack Hoxie's wild west mounts, 2 cages of wild animals, 4 mounts, 3 miniature cages, 2 mounts, No. 2 band, 4 mounts, clown band, 4 miniature cages, camels, bulls, and calliope."

Other notes said the new side show banners had been received and recent additions to the side show were Cuban Mack and wife. The old top had been replaced with a 90 with two 30s and one 40 foot middles. Practically all rubber tires had been replaced on rolling stock since Sadler took over the circus.

The show's route continued in the Lone Star state exclusively after entering Texas. Some dates included Pecos, October 18; Post, 24; Floydada, 29; Paducah, 30; and Crowell, 31. November 1 saw the show at Knox City; Munday, 2; Olney, 5; Haskell, 6; Stamford 7; Hamlin, 8; and Anson, 9. The *Billboard* route section later in November listed these dates, all in Texas, Hamilton, 19; Gatesville, 20; McGregor, 21; Waco, 22; and Temple, 23.

The November 30 *Billboard* provided information on the show's band under the direction of Williard S. Isley, who was also trumpet soloist. Roster included: cornets, Avery Fletcher, Fred Maxwell, Andy Grear; clarinets, Lee Williams, Oscar Nelson; bass, Bob Spear; trombones, Walter Van Dyck, Leo H. Kidd, Cyote Lewis; baritone, Lloce Kellogg; drums, Jack King and Ernest Tate.

The same issue also carried a piece headed "Winter tour for Sadler." Dated Austin, Texas, November 23 it said the Sadler-Bailey show was heavily billed there for November 26. The show would spend Thanksgiving in Sequin and close November 30 at Gonzales, then go to San Antonio. After painting and reassembling equipment the show was to be cut down and open a winter tour December 10.

Sadler continued with his repertoire tent show, titled Sadler's Own Company, playing Hamlin, Texas December 16-21. Sadler, however, leased the circus to the Goldmar brothers for a winter tour. This is noted in the Sadler book. The Goldmars by individual names are not identified, nor is any information about them. *Billboard* accounts about the Goldmars and the leased show is minimal.

An advertisement appeared in the November 15 *Billboard* wanting family doing several acts, Wilsons or Delmars were asked to write. A legal adjuster was wanted. Butch Cohen was asked to respond. Two oriental dancers were wanted, female impersonators preferred. The address was listed as Goldmar Bros. Circus, Metropole Hotel, Waco, Texas.

The December 28 *Billboard* provided information on the show in an article headed "Winter tour for Goldmar, opens at Stockdale, Texas."

"Goldmar Bros. Circus opened at Stockdale, near San Antonio, December 5. Business was good at both performances. Show gives a parade. Besides living cars and autos show moves on ten trucks and the advance is using two trucks and a sedan. Equipment is in fine shape, having been painted at close of Harley Sadler-

to quarters in San Antonio, where equipment was to be repainted and show enlarged for an early spring opening. He engaged practically all of the department heads of the Sadler circus and several of the acts for the next season.

After closing his circus Sadler moved several trucks, the big top and other equipment to his quarters in Sweetwater, Texas. The motorized equipment was repaired for use on the repertory show the following season.

Thus Sadler was out of the circus business after only a few months. In the Sadler book Phil Isley is quoted as stating the Sadler-operated circus did ok at the box office but little of the profits ever got to him. "Harley was unable to cope with the grifters who siphoned off the take as rapidly as it came in." Sadler's initial venture into circus business was a dismal failure.

It is believed that the chariot bandwagon was sent to the quarters. Frank Walter later picked up the wagon from a barn in Sweetwater. The small pony cages may have travelled the same route as the bandwagon as Ben Mouton's new show didn't parade. This suggests that the vehicles that Walter acquired which had been on Bailey Bros. in 1935 were obtained from Sadler himself.

A late June 1936 *Billboard* told the story of Frank J. Walter's circus for underprivileged children and his twenty wagons and cages.

1936

The January 25 *Billboard* contained an advertisement for Harley Sadler, Sweetwater, Texas wanting to buy a light plant and offering for sale a circus tent in good shape, 90 with three 40s, for \$800.00, cash only.

It wasn't until the February 15 *Billboard* that the circus world learned the first details on Ben Mouton's new show. It was headed: "Bailey Bros. Mouton title. Show has fourteen trucks and trailers. It will open at San Antonio February 28."

The winter quarters, located at 746 Delgada Street, was a busy place. Ralph Noble's crew had completed the overhauling of trucks and trailers and built a few new ones. Joe Holland and his crew of sailmakers were busy in the loft. William Woodcock had the elephants working most of the winter. Fred Leonard was breaking a liberty act. Staff and personnel then selected included: Mouton, manager; G. Felix Duvall, general agent; William Snider, auditor and front door superintendent; Charles Cohen, legal adjuster; Cash Wiltae, privileges and candy stands; Ralph Noble, side show manager; Horace

Goldmar Bros. 3 Ring WILD ANIMAL CIRCUS

NOTHING TO GOOD FOR OUR FRIENDS

10c Service Charge to Be Paid on Each Admission

Ticket used by the short lived Goldmar show in 1935.

Bailey Bros. Practically the entire personnel was selected from that show. Show is managed by J. C. (Jack) Turner; Ralph Noble, superintendent; Felix Duvall, general agent. Plans are to keep it out all winter and play Texas, Louisiana, and Mississippi territory. Program is handled by Fred K. Leonard. Buck Steele and company is the concert attraction. Fred Maxwell has the band of seven pieces. Rube Egan is producing clown and works come-in. Side show openings are made by Noble. Joe Ballard and Johnny Mack are on ticket boxes."

The Goldmar show was on the road only a few weeks before Sadler decided to sell in late in December.

The January 4, 1936 *Billboard* told the story. The article was headed: "Mouton buys Sadler unit." Dated San Antonio, December 28, it said that a deal had been closed on December 27 whereby Ben Mouton, who had a perch act and fire diving act, purchased the winter unit of the Harley Sadler-Bailey Bros. Circus. Sadler had leased his winter show and it was operating under Goldmar Bros. title playing to fair business when weather permitted.

Mouton closed the show and moved it

Ballard and Johnny Mack, tickets; Fred Leonard, equestrian director; Mike Noble, calliope; Mrs. Bette Leonard and Mrs. Hinckley, reserved ticket gates; A. Lee Hinckley, band director; and John Brophy, superintendent of props with six assistants, who were to also act as ushers. New white uniforms had been purchased for them. Some of the performers contracted were the Connors Trio, Robert and Mary Atterbury, Tayley Trio, and the Gomez family. Clowns, dogs, ponies, menage horses, liberty horses, and Woodcock's elephant were to be in the program.

Six stages had been built for the side show, and a six piece minstrel band had been signed. Animals were to be shown in the annex. The pit show was to feature two orangutans. Ben Mouton's high dive would be a twice daily free attraction. Two rings and a stage were to be used for big show performance. Big top was an 80 with two 40s and a 30. Side show and menagerie top was a 50 with two 30s. Fourteen show owned trucks and trailers were in quarters.

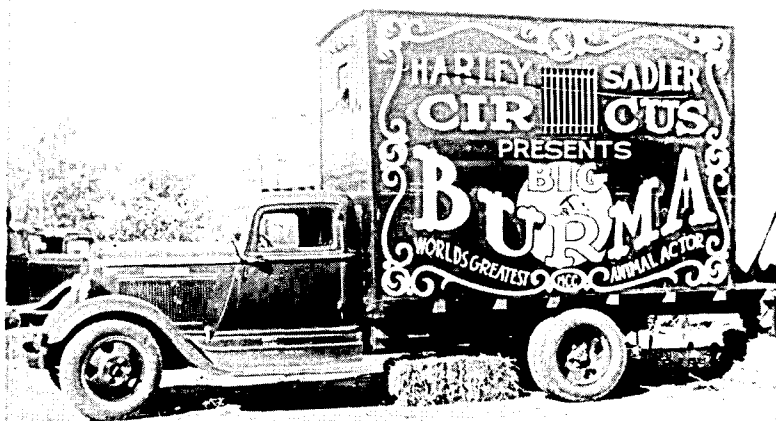
A total payroll of 100 was contemplated for the show. The advance, headed by Duvall, was to have Roy Roberts in charge of four billers. Special paper was to be used. The show planned to open in San Antonio in February. A few stands were planned in Texas before heading north.

The *Billboard* did not publish an opening review. The show used the *Circus Magazine*, a printed program which served several small and medium circuses and a few carnivals. No program was listed. Plainly it was press agent fantasy about the poor Bailey brothers starting out on wagons, then moving to a fifteen car railroad show, and finally to a giant forty truck outfit at present. The program was said to last one hour and 45 minutes. The correct staff was listed. Some not listed in the *Billboard* account were Ed Brody, electrical department superintendent; Mrs. Ben Mouton, treasurer; S. Miles Jones, superintendent of tickets; Joe Sweeney, master mechanic. The superintendent of concessions and dining department's name was spelled Cash Wistier, not Cash Wiltae, as in the *Billboard*. A photo of Gertrude Thomas and the three Christy elephants was printed.

The actual elephant situation of Mouton's Bailey Bros. is not clear. William Woodcock was there with Big Burma and although stories came out he worked el-

ephants, there is no information that additional bulls were present. Likewise there is no supporting evidence that the Christy herd was there, although possible at least for a while. It is doubtful Gertrude Thomas would have been named and photographed had the elephants not been present.

Little is known about the first few stands after the opening. Route card No. 2 lists Pecos, Texas, March 10; Carlsbad, New Mexico, 11; Roswell, 12; Alamogordo, 13; Las Cruces, 14; Hatch, a Sunday stand, 15; Hot Springs, 16; Socorro, 17; Belen, 18; and Albuquerque, 19. Also an interesting fact is that the name of O. A. Gilson was listed on the card as mail agent. He was a well known bandleader and probably replaced A. Lee Hinckley in that capacity.



Bill Woodcock's elephant truck on Ben Mouton's Bailey Bros. Circus in 1936.

Route card No. 4 listed the show still in New Mexico before moving into Colorado for the final two dates Clayton, March 27; Springer, 28; Wagon Mound, 29; Las Vegas, 30; Cimarron, 31; Taos, April 1; Raton, 2; Trinidad, Colorado, 3; and Walsenburg, 4.

The March 21 *Billboard* carried this advertisement: "Wanted useful people in all lines. Experienced circus drummer, ticket sellers, side show attractions, Hawaiian dancer (husband tickets), billposter. Answer Bailey Bros. Circus." Three New Mexico dates were given. Also in same issue a portion of the route was printed including a stand at Dalhart, Texas, indicating the show had moved back into the Lone Star State after entering New Mexico.

The April 25 *Billboard* told of the Bailey show's recent difficulties and subsequent sale. The story was headed: "Jones, Scheidler, buy Bailey show." It was dated Raton, New Mexico April 18, and stated that Sam Miles Jones had bought the Bailey

Bros. Circus equipment and would add equipment he then had stored at San Antonio. He had five trucks stored there and some animals which were bought from zoos in Texas and the Southwest. Show was to have eleven trucks; the light plant, a 66 kw generator, was mounted on a Ford V-8. The new title was to be Sam Jones Circus. It was to open approximately May 5 at Raton. The big top was a 70 with two 30s; side show, a 50 with one 30. The show was to move at night as soon as it could be loaded. None of the executive staff of the Bailey show would be connected with the new show. It was to be under sole management of Jones and S. J. Scheidler, who had been with Christy, Sam B. Dill and Robbins Bros. circuses.

The April 14 *Raton Daily Range* stated that William Snyder (also spelled Snider in earlier reports) had foreclosed on the Bailey show after it ran into difficulties in Trinidad, Colorado, and had disposed of most of the property to Jones and Scheidler. Snyder, who had been listed as front door superintendent when the show opened, evidently had put money into it with a mortgage on the equipment.

A short report in the *Billboard* said that information received noted that Bailey Bros. closed in Trinidad, Colorado on April 4 after a week of bad business, a serious wreck, and a blow-down at night.

In early May the *Billboard* reported that Ralph Noble was then manager of the Joe B. Webb circus side show assisted by William Woodcock, who made second openings. They also made banner and concert announcements in the big show and sold reserved seat and concert tickets. Also it was noted that Jimmy Hamiter and Bill Woodcock were breaking a lion for an untamable act.

The May 16 *Billboard* carried an advertisement for the Sam Jones Circus wanting working men in all departments, a boss canvasman, Chevrolet mechanic, calliope player, colored musicians for side show, clowns, one more dog and pony act, and any acts that doubled. Family acts were preferred. The show was to open the last week in May.

There was no opening story in the trade publications. The only information forthcoming was a Sam Jones ad in the June 13 *Billboard*. wanting working men, calliope player, aerial acts, clowns, circus cook and a man to handle all concessions. Those interested were to answer per route at Clayton, June 9; Des Moines, 10; Fulton, 11; Raton, 12; Dawson, 13; Cimarron,

14; Taos, 15; Espinola, 16, all New Mexico.

This ad was the last mention in the *Billboard* of the Jones circus for remainder of 1936. The fate of the show is not known to the author.

The big news in the entire outdoor circus world in the summer of 1936 was the huge Texas Centennial staged in the Dallas-Fort Worth area. Promoters as well as showmen all over were hopeful the Centennial would give a gigantic boost to all forms of show business as had the Chicago Century of Progress World's Fair in 1933-34, the nation's last extravaganza on the scale of the Texas Centennial. The midway and surrounding areas were flooded with shows. Sadler, wanting to get into the act, framed a pageant titled *The Siege of the Alamo* and toured it under canvas. Against the advice of many of the show's personnel he took his *Alamo* to Dallas and the Centennial. His was the third *Alamo* presentation to appear there. There was a huge replica of the Texas shrine erected on the midway, and the *Alamo* story was also told in *Cavalcade of Texas*, a gigantic pageant of 39 scenes and 6 episodes which had opened two weeks before Sadler arrived. The show was less than successful against the competition for the entertainment dollar in Dallas, so he decided to get back into the circus business, combining some of his *Alamo* pageant with standard circus acts.

News of the new Sadler show appeared in the August 8 *Billboard*. The article dated August 1, said: "Harley Sadler announced that he is organizing a circus, motorized, to be known as the Harley Sadler Circus and Siege of the Alamo Combined. The show will open near here August 20 and will immediately play toward West Texas. The equipment is new.

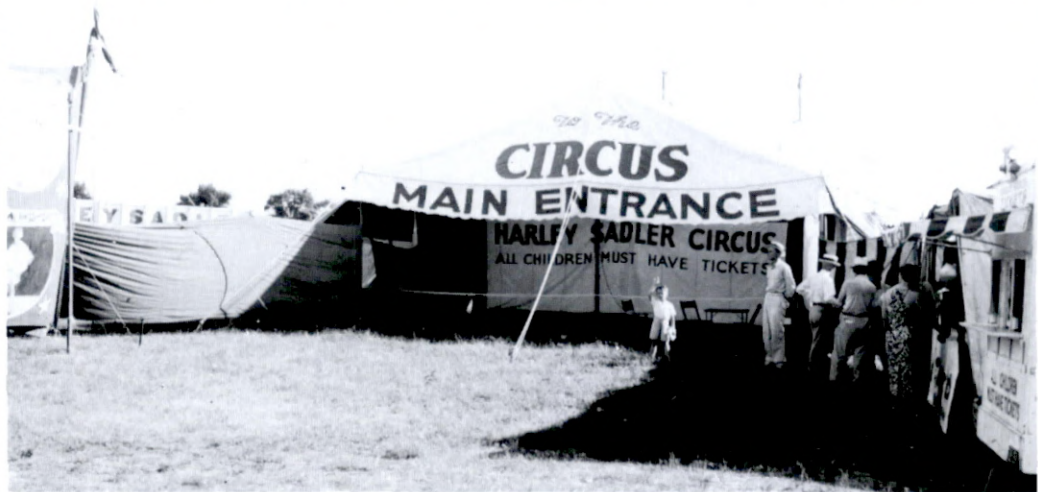
"The show will be presented under a 120 ft. top with a 50 ft. middle. The performance is patterned after Billy Rose's Jumbo, now playing the Fort Worth Frontier Centennial Celebration.

"One of the features will be Noble Hamiter's Beauty and the Beast, now featured at the Fort Worth Centennial. The performance will consist of a musical extravaganza, featuring a radio star, aerial acts, dogs, ponies and elephants. A larger than usual band will be carried, attired in cowboy clothes. From this band the performers for *Siege of the Alamo* will be recruited.

"The performance will open with the historical spec Texas Under Six Flags. The concert is a historical epic of Texas history from the early days under Spain's rule to the Fall of the Alamo, a battle scene that will be spectacularly presented.

"Sadler closes with his repertoire company at Amarillo August 9 and will return to Dallas on the 10th to supervise building of the show. The seating arrangement is made up of 1000 reserved grandstand chairs in addition to the usual number of seats in the reserve section. The entire seating capacity is 3000. General admission price will be 25 cents which will be featured in the billing. Like all Sadler attractions, heavy billing will play a principal part in the advertising campaign."

This ad appeared in the same issue: "Wanted. Harley Sadler Circus and Siege of the Alamo Combined. Opening Thurs-



Marquee and big top of Harley Sadler Circus in Pelly, Texas September 5, 1936. Joe Heiser photo from author's collection.

day August 20. All new and beautiful equipment. Best of accommodations and treatment, with salary sure. Long season. Can place elephant act, lion act, other sensational acts and novelties. Good family act doing 3 or more turns. You must have ability, nice wardrobe and appearance. Can also use six more good clowns. Jess Myers wire. Boss canvasman, electrician, working men in all departments. Rehearsals Dallas August 18.

"Actor musicians that can take it on a circus. In answering state all you can and will do. Will place first class lunch wagon. Will lease, candy and concession privileges to same. Must be beautiful equipment. Guarantee plenty of people on lot. Eddie Ruten Alley Dogs wire. Felix Morales wire. Pay your own wires. Harley Sadler, Amarillo, Texas week of August 3, after August 10, *Billboard*, Dallas, Texas. Can use one more fast billposter."

The August 20 *Billboard's* Under The Marquee section said: "Welcome back to the circus field, Harley Sadler. Always room for one more." A week later the trade publication reported that the con-

cessions, including beautiful equipment which R. M. Harvey had on Russell Bros. Circus, had been placed on the Sadler circus, Harry Doran was again charge of them.

Well known showman Tol Tetters was associated in the ownership of the new show. Toliver G. (Tol) Tetters was born in 1883 and in 1934 operated the motorized Tol Bros. Circus. In the spring and summer of 1936 he had the Gorilla Village at the Texas Centennial in Dallas. He advertised in the June 27, 1936 *Billboard* offering for sale a female pygmy elephant and 12 gibbon monkeys, apes, chimps, pythons. He wanted to buy or book on

percentage an animal freak for feature. Those interested were to contact Tol Tetters, Gorilla Village, Texas Centennial, Dallas. What percentage of Sadler's show Tetters may have owned is not known to this author. He probably had some circus equipment and vehicles which could be used. Tetters had advertised his Tol Bros. Circus for sale about a year earlier. However, he did contribute animals for the side show and in particular his elephant Chin Chin became a member of the Sadler herd. Elephant experts can examine the photo printed here whether or not she was a real African forest elephant, the so-called pygmy variety.

Another elephant coming to the show was Vera which had finished out the recently concluded season of the Joe B. Webb Circus. The Sadler herd consisted of two, big Vera and little Chin Chin.

The show had already opened sans any review when this advertisement appeared in the September 5 *Billboard*: "Harley Sadler Circus wants to join immediately. Fast stepping banner man, act as 24 hour man. Must work legitimately. If heat, can't stay. Nate Leon wire. Organized Negro minstrel for side show. Must have good band. Can also feature act for big show. Tell all in wire and pay own wires. Harley Sadler Circus. Conroe, September 2; Huntsville,

3; Humble, 4; Pelley, 5; all Texas."

The late Joe Heiser, visited the show at Pelly, Texas on September 5 and took the only photos available of the 1936 Harley Sadler Circus.

The September 12 *Billboard* gave the show world the information it was awaiting on Harley Sadler's latest venture into circus business. The article was headed: "Harley Sadler Circus headed for West Texas." Dated Palestine, Texas, September 5 it noted the Sadler circus organized in Dallas played this city last Saturday and completed its first week of operation. It opened the previous Saturday in Ennis, Texas. The show was headed for West Texas, an established territory of Sadler's. The matinee in Palestine was presented to a three quarter house, with a night show slightly larger. Rain fell several minutes after the night show started. Business for the show was good. Night shows have been playing to full houses and matinees to good crowds.

The staff of the show included Harley Sadler and Tol Teeter, owners; Mrs. Harley Sadler, secretary and treasurer; L. B. (Doc) Ford, side show manager; Connie Mundee, announcer; M. L. Green, boss canvasman; Eddie See, bandleader; and Mrs. Jack Harrison, wardrobe mistress. The performers were Denver Crumpler, tenor; Valeras, comedy bars and casting act; James Hamiter, military ponies, dogs, monkeys, menage and liberty horse; May Hogan, swinging ladders and cloud swing; Tito Moromato, perch and muscle grind; Grace Orton, swinging ladders; Capt. Buck Bonahan, elephants (also listed as Buck Branham by Joe Heiser); Mundee and June, juggling; Gloria Sadler, tap dancing; and Tex and Grace Orton, tight wire.

The clowns were Jack Harrison, Walter Schyler, and Lee Smith. The band included Jack King, Mrs. Eddie See, Bud Nairn, Toad Thorpe, Lloyd Kendall, Vernon E. Hall, Herman Wakover, Walter Van Dyke, Harry Logan, and Herman Shaw.

The same issue listed the following Sadler route, Bryan, September 8; Hearn, 9; Taylor, 10; Rosebud, 11; and Belton, 12, all Texas.

The next week's *Billboard* carried another informative article on the Sadler show. Dated Hearn, Texas, September 12, it said the Harley Sadler Circus was then on its 4th week of its Texas tour



Harley Sadler and the Seige of the Alamo show semi in Pelly, Texas. Joe Heiser photo from author's collection.

and the management had much cause for encouragement since the Texans did not hesitate to display their appreciation and affection for Sadler, master Texas showman, by liberal patronage as well as personal approval. While most of the stands had averaged fair to good, Corsicana and Tyler were big. At Bryan the matinee was big with a straw house at night with hundreds turned away. Humble and Palestine were the lightest days the show had.

Two additional center poles had been obtained and orders were placed for two 30 foot middle pieces to enlarge the big top making it a 120 foot round with one 50 and two 30s.

Continuing, the article said the menagerie had so many unusual and exclusive attractions which could not be seen elsewhere that it had been combined with the side show. Fully three quarters of those attending the circus performance visited the combined exhibition. The performance was running smoothly and every act was greeted with applause. Sadler was in personal charge as master of ceremonies at many stands.

Arrangements had been made for the

Clowns Harrison, Smith and Schuyler on the Sadler show in 1936. Joe Heiser photo from author's collection.



best acts of the Sadler circus to be placed with the London Hippodrome Circus which would be directed by R. M. Harvey, who was on the Sadler staff. The first class circus was to play the buildings in the cities of the Southwest as well as some spots in the North. The winter circus also was to be operated under the personal direction Sadler.

The same September 19 *Billboard* carried this advertisement.

"Wanted. Join or wire. Colored side show band. Joe Riggers, wire. Boss canvasman. Ralph Noble, if at liberty wire. Seat men for grandstand. Working men. Ventriloquist and punch for side show. For big show can place on wire, feature acts. Bill Marine family wire. Prichard's Seals wire. Chester Espy and wife wire. Property men wire. Sweeney (Whitey). This is America's best popular priced circus, all new equipment. Plenty of business. Long season. Make salary reasonable as you get it here. Tell all in wire. Can place lunch wagon, must have flash. Harley Sadler." The following all Texas route was given: Goldwaite, 15; Brownwood, 16; Rising Star, 17; Baird, 18; Merkel, 19; Colorado, 20.

The Sadler route was then being carried regularly in the *Billboard*. Additional stands through September were Rotan, Texas, 23; Hamlin, 24; Haskell, 25; Rochester, 26; Spur, 28; Crosbyton, 29 and Lockney, 30.

In October the first fifteen stands were played consecutively, with the exception of Sunday, 4th, included Littlefield, Loveland, Brownfield, Snyder, Post Slaton, Tahoka, O'Donnell, Lamesa, Seminole, Odessa, Wink, Monohans, Crane and McCamey, all Texas.

The October 17 issue had an interesting article headlined: "Framing Sadler Society Circus." Dated Lamesa, Texas, October 10 it stated that Sadler and Harvey were framing an early winter circus known as Sadler's Society Circus to play ten Texas

city auditoriums already contracted. The tour would start November 9. Later on the show was to be greatly enlarged and operated as London Hippodrome Circus for metropolitan cities then being booked.

Another item dated Brownfield, Texas, October 3 said the Sadler circus had lost one complete day and two matinee performances because of muddy lots and road detours. However, it had escaped the floods in

Texas and at the time was enjoying summer weather and ideal business. Za Za Tharpe had taken charge of wardrobe succeeding Mrs. Harrison. The elephants, Chin Chin and Vera attracted crowds daily in the side show where they divided honors with Maus Kutus, a giant ape, said to be the only specimen in America. Sadler was personally directing the performance and Harvey was in charge of the front door.

Other notes said that Ralph Noble was again back with the circus as boss canvasman and lot superintendent. Rarely a day passed that the show did not entertain visitors from carnivals and other circuses and all were liberal in their praise of the beautiful appearance of the physical properties of the show and agreed that the performance was a bargain for the prices charged.

The same issue carried this advertisement: "Harley Sadler Society Circus wants for indoor dates. Feature circus acts of all kinds, prefer those doing two or more turns. Want acts that can work on auditorium stages. Good comedy acrobatic, Aunt Jamima and her pancake boys wire. Young circus musicians write. Will buy band uniforms, set of 10, must be flash. All acts must have nice wardrobe. In answering state everything and lowest winter salary. Show opens indoors November 9. Long season and money sure. Pay your wires. Write or wire Harley Sadler or R. M. Harvey, owners." Several Texas dates were given.

Remaining October dates, all in Texas, printed in the *Billboard* route section were Groom, 17; Ozona, 19; Sonora, 20; Junction, 21; Kerrville, 22; Fredericksburg, 23; Burnett, 24; Llano, 26; Mason, 27; Brady, 28; Coleman, 29; Rising Star, 30; and Ranger, 31.

For the next several weeks nothing appeared in the trade publication concerning the Sadler tent circus nor was there any opening review of the Sadler Society indoor show. The route section did list the following Texas stands played in November by the tenter, Mineral Wells, 2; Jacksboro, 3; Graham, 4; Throckmorton, 5; and Stamford, 6, with a notation that was final stand of the season.

The December 19 *Billboard* told of the closing of the indoor show which fell far short of the original plans. Dated Lubbock,



Harley Sadler Circus elephants in Pelly, Texas. At left is Buck Branham with Vera and at right is B. D. Russell with Chin Chin. Joe Heiser photo from author's collection.

Texas, December 12 it said the Harley Sadler Indoor Circus closed there. The show had not clicked, although the program was well balanced and the auspices selected were O.K. The territory must not have been receptive to the class of show. Sadler went to his home and Harvey returned north. Jack and Evelyn Turner went to San Antonio then to their Fredericksburg home in the valley.

Nothing was ever said about plans for the larger London Hippodrome to play the larger cities in the Southwest and North. Only one other note came in the *Billboard* in 1936. The December 26 issue said that Ralph Noble and wife, the Orton

Newspaper advertisement used by Harley Sadler Circus in 1936.

Harley Sadler Circus

And Siege of the Alamo Combined
"AMERICA'S DIFFERENT
CIRCUS"

The only Mother and Baby Elephant
in America

Sensational aerialists. High School
and Dancing Horses

Captain Noble Hamiter and his mixed
group of Wild Animals

CORSICANA

Afternoon and Night

Monday, August 24th. Show Grounds

Kiddies 10c; Adults 25c

Free Menagerie to All attending Circus

Troupe, the Matsumoto Troupe and others who had closed the season with Sadler, had been playing theaters in the Panhandle country. They had arrived in San Antonio December 13 and had bookings that would keep them going for several weeks.

Although the trade publications were silent over the premature closing of the Sadler Society Indoor Circus, the Sadler book tells the sad story of his final dates in the circus business. Possibly it went

sour during the final weeks of the canvas tour, when news in the *Billboard* ceased, almost always a sure sign something was wrong. The indoor show was a complete failure. Sadler rejected bankruptcy and sold all of the circus equipment plus his Sweetwater home to pay bills, but even so, he still owed \$25,000 to a hundred creditors. He wrote all creditors promising to pay when he could. His family was moved into a small rented cottage and he rented a ragged little tent outfit for \$1.00 per day, and began playing one night stands of Rose of the Rio Grande in the lower Texas valley. Not using his own name he operated with the title of Lone Star Comedians. By 1938 he was again solvent and using his own name to tour his established west Texas territory.

Sadler continued his repertoire show through 1939, laid off in 1940, then returned to the road in 1941 and kept on the road into the early 1940s. In 1943 he was elected to the Texas state legislature and served several terms. He was sure to have been elected to the state senate had he not died on October 14, 1954.

The Sadler rep show equipment was later sold to Joe McKennon who toured it as the Marion McKennon Players.

I would urge anyone interested in the life history of this colorful Texas show personality to consult the book mentioned earlier in this narrative. Sadler later got into a variety of show business adventures, including movie houses with his old friend Phil Isley who had sold him his first circus. Sadler avoided any circus connections after his two unsuccessful ventures in that field.

I would like to thank Fred Dahlinger of the Circus World Museum, Baraboo, Wisconsin for his help in preparation of this article, and Fred D. Pfening Jr. for illustrations.

CHAUNCEY R. WEEKS MENAGERIE MAN

By Stuart Thayer

In the brief period in which the travelling menagerie overshadowed the circus, and for a decade beyond, James Raymond was the leading animal show impresario in America. Active from 1830 to 1851, he had from one to five units on tour in each of twenty-two seasons.

The majority of his caravans, including a few circuses, were operated in what we assume were partnerships. This is under the assumption that if two men's names were in a title they each owned a portion of the concern. Also, Raymond leased, or seemed to, whole caravans which the lessee operated under his own name. Thus we find such titles as Raymond & Ogden, Raymond & Weeks, and Raymond & Waring which we take to be partnerships between the two named persons. Then there are S. Butler & Co.; J. E. M. Hobby; D. R. Lines; Hubble, Hunt & Co. and others that we know are using Raymond's animals, and which we assume were leases.

There are at least fifteen men known to us as being in one or the other of these ar-

Chauncey R. Weeks. Photo courtesy of Carl Weeks Wister.



rangements. For only one of them do we have any knowledge beyond his name and the caravans he was associated with; that man is Chauncey R. Weeks of Carmel, New York.

Weeks was the son and grandson of physicians in a family that had emigrated from Cape Cod to Somers, New York in the eighteenth century. His father, Robert Weeks (d. 1816), was the first member of the Assembly (the state legislature) from the Southern Precinct of Dutchess County, and the prime mover in the establishment of Putnam County as a separate entity. He donated the land for the site of the Putnam County courthouse.

Chauncey, the youngest of his five children, was born in Carmel on March 12, 1812. He was educated in the public schools, and became a harness maker in the shop of James Raymond in Carmel. From then on these two men's lives were almost constantly intertwined.

Raymond was the elder by seventeen years and entered the menagerie business in 1830 at the age of thirty-five. Two years later he and his partner, Darius Ogden, were in need of someone to manage a show, and they turned to Chauncey Weeks, then twenty.

The circumstance of their need was that a menagerie, Burgess & Co., which they apparently leased, founded in Ohio, or nearby. Joshua Burgess, a Bostonian, had circus experience at least as far back as 1827, but got behind in his payments for all or part of the caravan and gave it up. Weeks assumed the management by August, 1832. The title was changed to Raymond, Weeks & Co. and Weeks was launched on his show business career. The fact that his name was in the title could indicate that he had invested in the firm. He must have had prior experience, perhaps with Raymond, Ogden & Co. in either 1831 or 1832.

Accompanying the show was a newly-imported twenty-year old male elephant. Burgess had called him "Ti-

mour," but Weeks changed his name to "Hannibal." He was to become one of the best known of show elephants before his death in 1865. In addition, there were two lions, two tigers, two llamas, three camels, a cougar, a panther, a serval, an ocelot and one of the ubiquitous "Dandy Jack" monkeys that had been trained to ride a pony. A keeper, possibly Agrippa Martin, entered the lion's den at three o'clock each afternoon. It was a medium-sized collection for the era.

We have located but two advertisements for "The American Menagerie of Wild Beasts," the formal title of the car-

Typical Raymond, Weeks & Co. newspaper ad. St. Louis *Missouri Republican*, June 28, 1841. Author's collection.

WARING, RAYMOND, WEEKS & Co's, MANAGERIE AND CIRCUS,

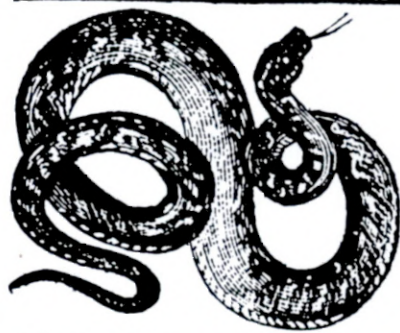
Under the Management of NORTH E. WARING.
THE citizens of St. Louis & vicinity, are most respectfully informed that the above Company will exhibit in St. Louis for a few days, commencing on Friday, 2nd July, and closing on Saturday 10th July.

Admittance to the Menagerie, during the day 25 cents; admittance to the Menagerie and Circus at night 50 cents; children under 10 of age half price.



The Menagerie consists of the rarest specimens of Natural History ever exhibited in this country, viz: the Rhinoceros or Unicorn; the African Quagga.

ANACONDA



Two living Asiatic Serpents, the Boa Constrictor and the Anaconda, together with Lions, Tigers, Leopards, Camels, Dromedaries, Hyena, Monkeys, Apes, Babboons, and the tallest Elephant in the United States.

The Circus company consists of a fine stud of horses together with the best talent in the country. Equestrian Manager, Mr. WATERMAN. Clown of the Circle, Mr. CRIGHTON.

For particulars see daily bills, &c.
The above Company will exhibit as follows:
Monday July the 12th at St Charles, Mo.
Tuesday " 13th at Cottleville, "
Wednesday, " 14th at Hickory Grove, "
Thursday, " 15th at Warrenton, "
Friday, " 16th at Pinckney, "
Saturday " 17th at Denton Island, "
Monday, " 19th at Danville, "
Tuesday, " 20th at Williamsburg, "
Wednesday, " 21st at Fulton, "

je28

avan, for the 1833 season. They were both in the South, one in Macon, Georgia in January, the other in Nashville, Tennessee in May. In January, 1834, Weeks combined his company with J. Purdy Brown's circus in Baton Rouge and in March in New Orleans. At the end of the New Orleans stand, April 5, the menagerie was leased to Stephen Butler, who operated it until it became part of the Zoological Institute in 1835.

Chauncey Weeks was an investor in the Zoological Institute, but does not seem to have participated in the operations of that monopoly. Two years of continual, year-round managing must have been enough for him. He became a shopkeeper, purchasing a general store in Carmel. This was not an unusual pattern. Many young men of Putnam and Westchester Counties went out with travelling shows for a few years in order to build a bankroll with which to invest in more mundane occupations.

In December 1837 Weeks married Ada Raymond (1819-1895), eldest of James Raymond's four children. In time, this union would produce five children of their own. Eighteen-thirty-seven was the first year of the worst economic depression in America to that time. Apparently, Weeks' store was a victim of it. In 1838 we find him as clerk on one of Daniel Drew's steamboats on the Hudson River. It could also be that he didn't care for store keeping. A grandson once wrote that Weeks "was always fond of a fine horse, but not of business."

James Raymond was involved in four shows in 1839. There was a circus and menagerie built around the elephant Columbus that travelled in the west; a Raymond-Waring circus and menagerie, managed by Noel E. Waring, that went out of New Orleans and into the South and the west; a circus titled Waring & Co.; and a circus and menagerie managed by Joseph E. M. Hobby that played the southeastern states. It was to this Hobby unit that Raymond sent Chauncey Weeks as general agent. Weeks and Darius Ogden may have both had a piece of the caravan as in August the clumsy sub-title was Raymond, Ogden, Waring, Hobby and Weeks, a senseless piling on of names to be sure. In 1840 the same menagerie was on tour, but the circus was spun off as a separate entity.

James Raymond may or may not have been enthusiastic about including circuses in his travelling units. The advantage lay in the habit of many townspeople who would pay to see animals, but were morally opposed to watching a circus. Since most of the population had no scruples about attending the circus, a circus-menagerie combination catered to the entire populace. From this grew the com-



John J. Drake. Photo courtesy Carol Weeks Wister.

mon practice of opening the doors an hour before the performance for the viewing of the menagerie.

The economic decline didn't effect Raymond's operations in a noticeable fashion. He had four shows on the road in 1839, five in 1840, and three in 1841. Wages, feed costs and the price of animals all dropped precipitously in the course of the Panic of 1837. In addition, the failure of the Zoological Institute in 1837 cast a surfeit of animals on the market.

As for Weeks, his name was in the title of Waring, Raymond, Weeks & Co. Menagerie and Circus in 1841. They toured the far west (i.e. Illinois and Missouri) that year. His name was dropped when the company reached New Orleans in January 1842. He moved, then, to the management of D. R. Lines & Co. where he replaced Lines and changed the title to Raymond, Weeks & Co. He took the affair up through Virginia and into Philadelphia and turned it over to Darius Ogden. Herr Driesbach, the lion trainer, made his under-canvas debut with this show when Ogden took it over.

These constant title changes confuse us, as they must the reader, and we have no clue as to what precipitated them. They could reflect changes in management, degrees of investment, or whim, for all we know. The owners must have had a system, yet we have not found the key to it. One thing seems for sure; with so many changes advertising material must have been ordered in small lots.

Thus, this 1842 caravan changed from D. R. Lines & Co. in May, from Raymond, Weeks & Co. in July, and was Raymond,

Ogden & Co. over the winter in Philadelphia. It emerged for the road season of 1843 as Raymond, Weeks & Co. once again. But this only held until they reached Boston in July, when it became Raymond & Co.

Weeks' name was not in the title in 1844, nor was his name in the advertising, but in 1845 the caravan was called Ogden, Weeks & Co. Driesbach was the featured attraction through all these name changes, and, of course, it was essentially the same menagerie in all four seasons. This 1845 version was the last one that Weeks name appeared with, or anyone else's other than Raymond or Waring through 1848, when Waring retired. Only the Banigan & Kelly show of 1847 used other than the venerable partners' names.

However, Weeks was accorded other honors in 1847. He was elected to the Assembly, the state legislature, from Putnam County. The term was for one year and since the body met only in the first three months of the calendar year, attendance did not interfere with a showman's travelling season.

Raymond enhanced his operations one more time before he retired. At the end of the 1849 season he bought the Van Amburgh title from John June and Lewis Titus, thus bringing under his management both Jacob Driesbach and Isaac Van Amburgh, the two leading animal trainers of the era. Filled with success, dominating his business, and wanting to devote time to the Carmel Collegiate Institute which he had founded, James Raymond retired after the 1851 season. At the time he owned two menageries, Raymond & Herr Driesbach and Raymond & Van Amburgh. He sold these to two of his sons-in-law, Chauncey Weeks and John J. Drake.

Drake, of whom we know little, married Mary Raymond (1825-1876), youngest of the Raymond off-spring, in October of 1850. They lived in Rye, New York. Drake's connection with show business went back to the 1839 June, Titus and Angevine circus, known as the Bowery Amphitheatre. In 1846 he was manager of the Welch & Mann Circus. He must have served on some other staffs; such information is in short-supply in the early nineteenth century.

The new owners did not use their own names in the titles of their menageries, most unusual for the time. Obviously Raymond, Driesbach and Van Amburgh had a great deal of cachet, going back as they did through some twenty years of advertising.

The Raymond & Van Amburgh show was a western concern, based in Zanesville, Ohio. It continued as it had in both 1852 and 1853. The Driesbach unit, however, was attached to Welch's circus. It

was titled "Welch's National Circus, Raymond & Co.'s and Driesbach & Co.'s Menageries United." It makes sense that this was guided by Welch's staff, since there would be no need for two sets of managers. Our guess would be a split of the profits between Welch and the Raymond interests. The only agreement we know of in a similar case called for a fifty-fifty division. Because Weeks and Drake continued to use their menageries in this way they must have proved satisfactory.

Even though Raymond had leased shows to other individuals over most of his career, this method that Weeks and Drake pioneered, wherein they put a trainer or two and the animal tenders and an elephant and some cages under another owner's supervision has to be regarded as their contribution to circus history. Certainly, it lowered their overhead and the circus owner was able to add a menagerie at no cost to himself.

On November 1, 1852 Welch's circus went into Philadelphia for its annual winter show at the National Theatre. The menagerie portion was then transferred to E. F. & J. Mabie for a southern tour and stayed with the Mabies for the 1853 summer trek.

Though his name was in the title Driesbach himself was on yet another circus in 1853, this being advertised as "Driesbach's Menagerie and Rivers and Derious' Circus." Hideralgo (James Beasley) was the trainer on the Welch show.

Thus, Weeks and Drake had three menageries on tour in 1853, but had the management only of Raymond & Van Amburgh.

In the fall of 1853 the partners made an agreement with Gilbert Spalding and Charles Rogers to place the Van Amburgh menagerie on the *Floating Palace*, the great barge which had held a circus for a year and a half. The seats were removed and animal cages substituted for them and with Tippo Sultan, the elephant, they steamed up and down the Mississippi and the Ohio Rivers. Their advertisements said that this new arrangement contrasted agreeably "with the uncouth wagons in which animals have heretofore been exhibited." Spalding & Rogers do not seem to have had any part of the management of this floating zoo, though they probably had a man on board to check the ticket sales as the agreement was for a fifty-fifty split of the profits. In March of 1855, after eighteen months, the animals were removed from the barge and it was returned to its owners. At this time John J. Drake sold his half of Raymond & Co (if that was the partnership's name) to Ira W. Gregory.

The menageries that had been attached to Rivers & Derious' Circus and to the Mabie concern were combined for 1854

Great Zoological Exhibition.



WILL be exhibited at TAUNTON, on MONDAY the 26th day of June, 1843, one of the most extensive collections of living wild animals ever presented in this country.

There is no subject that can be named in so few words, that embraces such an extent and variety of interesting and useful information as the natural history of the savage creatures of the forest and the desert. It includes within the range of its various objects, every thing that can invite the attention, or reward the enquiries of the natural philosopher, the student, or the casual wayfarer. It furnishes subjects for investigation, which have engaged the interest of the most gifted minds, during a period of more than four thousand years. It leads the mind back to the hour when the world was in its infancy, and extends down to the discoveries of the present day. In this inoffensive exhibition, the whole animal kingdom, in all the multiplicity and variety of its objects, possessing sufficient interest, is brought to the actual view of the spectator, in a perfection and beauty not elsewhere to be found.

Accompanying this is the celebrated Herr Driesbach, so wonderfully uncommon in his particular power over the beasts of the forest. To such an extent has he perfected this as to harness and drive a wild Lion with ease and safety.

On the arrival of the Menagerie in Taunton, a very novel and interesting spectacle will be witnessed by coupling and attaching four prodigious elephants to a music car which will be drawn by these moving mountains.

Location for Pavilion on a grass plat near the Railroad Depot, beautifully adapted.
Admission only 25 cents. June 16.

Typical Raymond, Weeks newspaper ad. Taunton, Massachusetts *Bristol County Democrat*, June 16, 1841. Author's collection.

and toured as the "Great Broadway Menagerie." This was a large wagon show. It had two elephants, two giraffes, fifty men and about forty wagons. Herr Driesbach was the trainer. The partners paid P. T. Barnum twenty per-cent of the gross for the use of the two giraffes.

For the 1855 season the Van Amburgh title was enhanced by Den Stone's circus and an Indian troupe operated by a man named Tyler. Contrary to other combinations, this one was run by Weeks and Gregory.

The Great Broadway lost its giraffes for 1855, but gained three members of the Chiarini family so the title became Chiarini & Raymond. The personnel other than the Chiarinis were American. Weeks and Gregory, then, had two shows, both operated by themselves.

These circumstances, where Weeks and Drake attached their menageries to cir-

cuses belonging to other impresarios, but Weeks and Gregory going back to having companies of their own hiring, leads us to speculate that perhaps disagreements about which way was the better had led to Drake's selling out. Admittedly, we have no proof whatever of this possibility.

Eighteen-fifty-six was Chauncey Weeks' last year as a showman. He and Gregory put out Driesbach's Circus and Menagerie and Van Amburgh & Co, two circus-menagerie combinations. Weeks had run again for the Assembly and had served in the session of early 1856. He was forty-four years old and decided to step down. Hyatt Frost, who had managed Van Amburgh & Co. for two seasons (1855 and 1856), bought Weeks interest and became Gregory's partner.

Weeks was the last of the many managers and partners that James Raymond had relied upon to dominate the business for over twenty years. After selling out, Weeks invested in the People's Line, a Hudson River steamboat company. He died in January 1887, two months short of his seventy-fifth birthday.

Carol Weeks Wister of Old Greenwich, Connecticut made this paper possible by supplying the genealogical information on her great-great-grandfather. She also is responsible for the photographs. Some details were the result of research by Leslie Symington of Brewster, New York.

NOW AVAILABLE ANNALS OF THE AMERICAN CIRCUS VOLUME III 1848 - 1860

In this, the latest (and last) of our series of books on the ante-bellum circus are chronicled the leaders of the institution: Rufus Welch, Spalding & Rogers, E. F. & J. Mabie, James Raymond and the Sands' group of impresarios. In addition, such phenomena as Franconi's Hippodrome, Barnum's Caravan, and the *Floating Palace* are described. Dan Rice's first shows are here, as are those of Joe Pentland, H. C. Lee, and Richard Risley. It was in this period that the circus reached the Pacific Coast and fourteen titles are documented. The railroad circus in its infancy (nine shows) is included.

The book has a 136 page narrative section, 147 pages of appendix (rosters and routes) and an 18 page index with over 1,000 names. \$30. postpaid. Available from the author:

Stuart Thayer
430 17th Avenue East
Seattle, WA 98112

WHITMARSH RECORDINGS PRESENTS:
FOR THE FIRST TIME EVER, REALLY!!
7 VOLUMES RELEASED AT ONE TIME
 CASSETTES — (CD's LATER IN '93)

SOUNDS OF THE CIRCUS

SOUTH SHORE CONCERT BAND
 RICHARD WHITMARSH

- AUTHENTIC CIRCUS MARCHES
- ORIGINAL MANUSCRIPTS
- FULL 25 PIECE BAND
- ALL THE EXCITEMENT
OF THE GREAT DAYS
UNDER THE BIG TOP



Here is pure unadulterated music from the circus ring performed by twenty-five enthusiastic musicians. Minor inaccuracies have purposely not been corrected or edited from the original recording to give you all the spontaneity of a live performance.

We dedicate this series to all the great circus bandmaster-composers who have provided an ageless bit of musical happiness for coming generations to enjoy. Sit back and enjoy the happy musical sounds of the golden age of the American circus.

Richard Whitmarsh

PLEASE RUSH THE FOLLOWING SELECTED CASSETTES TO:

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

- ☐ Vol. 1 ☐ Vol. 2
☐ Vol. 3 ☐ Vol. 4 ☐ Vol. 5
☐ Vol. 6 ☐ Vol. 7

\$10.00 Each Volume
 plus 1.00 each
 Shipping/Handling

CHECK/M.O. PAYABLE TO:
 Whitmarsh Recordings
 P.O. Box 357, East Bridgewater, MA 02333

VOLUME ONE-Side One

- Bennet's Triumphal (Ribble)
- Thunder and Blazes (Fucik)
- Royal Decree (English)
- Cyrus the Great (King)
- Sells-Floto Triumphal (King)
- Ponderoso (King)
- Royal Bridesmaids (Casto)
- Ringling Bros. Grand Entry (Sweet)

Side Two

- Barnum & Bailey's Favorite (King)
- Burr's Triumphal (Alexander)
- Pageantry (King)
- New Madison Square Garden (King)
- Trouping Days (King)
- Invictus (King)
- Bolivar (King)
- Olympia Hippodrome (Alexander)

VOLUME TWO-Side One

- Bombasto (Farrar)
- Caravan Club (King)
- Woody Van's (King)
- Quality Plus (Jewell)
- Robbin's Bros. Triumphal (Gilson)
- Huntress (King)
- Robinson's Grand Entry (King)
- International Vaudeville (Alexander)

Side Two

- Center Ring (King)
- Belford's Carnival (Alexander)
- Ringmaster (Walters)
- Garland Entree (King)
- Bravura (Duble)
- Circus Bee (Fillmore)
- His Honor (Fillmore)
- Crimson Flush (Alexander)

VOLUME THREE-Side One

- His Majesty (Sanglear)
- Embossing the Emblem (Alexander)
- Wanderlust (King)
- Nazir Grotto (King)
- Gallant Zouaves (King)
- Sarasota (King)

Side Two

- Sir Galahad (King)
- Battle of Manila (Barnhouse)
- Indiana State Band (Farrar)
- Maltese Melody (Kaempfert)
- High and Mighty (Jewell)
- Purple Carnival (Alford)

VOLUME FOUR-Side One

- Colossus of Columbia (Alexander)
- Them Basses (Huffine)
- Memphis the Majestic (Alexander)
- Gallito (Lope)
- Forest City Commandery (King)
- Ohio Division (King)
- Sorceress (Lozey)

Side Two

- Windjammers Unlimited (Harper)
- In Storm and Sunshine (Heed)
- Alhambra Grotto (King)
- Southerner (Alexander)
- Booster (Lake)
- Bon Voyage (King)
- Squealer (Huff)

VOLUME FIVE-Side One

- Rolling Thunder (Fillmore)
- Fosterettes (Ventre)
- Olevine (Vandercook)
- Broadway One Step (King)
- Rival Rovers (Alexander)
- Jungle Queen (Barnard)
- Screamer (Jewell)

Side Two

- Gentry's Triumphal (Jewell)
- War March of the Tartars (King)
- El Condor Pasa (Robles)
- Greatest Show on Earth (Young)
- Walking Frog (King)
- Tropic to Tropic (Alexander)
- Purple Pageant (King)

VOLUME SIX-Side One

★ *Live in Concert*
 1991 CFA Convention
 Part One

- Fanfare (Evans)
- Barnum & Bailey's Favorite (King)
- Caravan Club (King)
- Quality Plus (Jewell)
- Lawrence of Arabia (Jarre)
- Ballet Egyptien (Luigini)
- Bennet's Triumphal (Ribble)
- Thunder and Blazes (Fucik)
- Squealer (Huff)
- Booster (Lake)
- Lassus Trombone (Fillmore)

Side Two

- Amparito Roca (Texidor)
- Burma Patrol (King)
- Jungle Queen (Barnard)
- Big Cage (King)
- Teddy Bear's Picnic (Bratton)
- Copa Cabana (Walters)
- Wedding of the Winds (Hall)
- Over the Waves (Rosas)
- Americans We (Fillmore)

VOLUME SEVEN-Side One

★ *Live in Concert*
 1991 CFA Convention
 Part Two

- Fanfare (Evans)
- Ringling Bros. Grand Entry (Sweet)
- Maltese Melody (Kaempfert)
- Burr's Triumphal (Alexander)
- Gallito (Lope)
- Cyrus the Great (King)
- Circus Bee (Fillmore)
- Walking Frog (King)
- Royal Decree (English)

Side Two

- El Condor Pasa (Robles)
- Robinson's Grand Entry (King)
- Invictus (King)
- Watch What Happens (Legrand)
- Windjammers Unlimited (Harper)
- Olympia Hippodrome (Alexander)
- Hoop-Dee-Do (DeLugg)
- Stars and Stripes Forever (Sousa)
- Barnum & Bailey's Favorite (King)



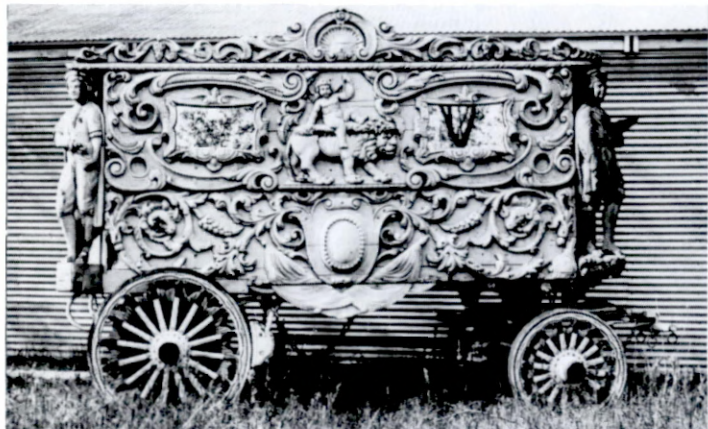
Wagon restoration is a very significant part of the work at the Circus World Museum. As Executive Director Greg Parkinson has stated, "These priceless vehicles are being restored and preserved accurately for future generations to appreciate and enjoy." The special commitment of all CWM staff to these projects has raised restoration to new levels of quality and historical accuracy.

A triumvirate of three components guides the historic wagon restoration program at the Circus World Museum. Each of the wagons in the collection exists in a form affected by circus usage, private ownership, and prior restoration efforts. The first part of the program is to analyze and understand the configuration of the wagon as it presently exists. The artifact itself will often reveal which parts are original, which have been modified, and which are retrofitted.

Determining the various configurations of a wagon and how, why and when it may have been modified is the second part of the program. Historic photographs, business records, personal recollections and a knowledge of circus history are employed to trace the history of the wagon and to explain the various changes in appearance through the years.

The third part of the program is the development and execution of a restoration plan which incorporates the present status of the wagon, the historic documentation, and recognizes modern considerations such as safety, usage, and resources available. Vehicles in near original condition are conserved as opposed to being restored. Others which are almost total reconstructions are left "as is" to minimize further modification of the

Barnum, Bailey and Hutchinson cage number 66 at George Christy's South Houston, Texas winter quarters in the 1940s.



CIRCUS WORLD MUSEUM WAGON RESTORATION: A TEAM COMMITMENT TO ACCURACY and QUALITY

By Fred Dahlinger, Jr.



United States Bandwagon being recreated in the Circus World Museum's wagon shop in the Spring of 1992. All photos are from the Circus World Museum.

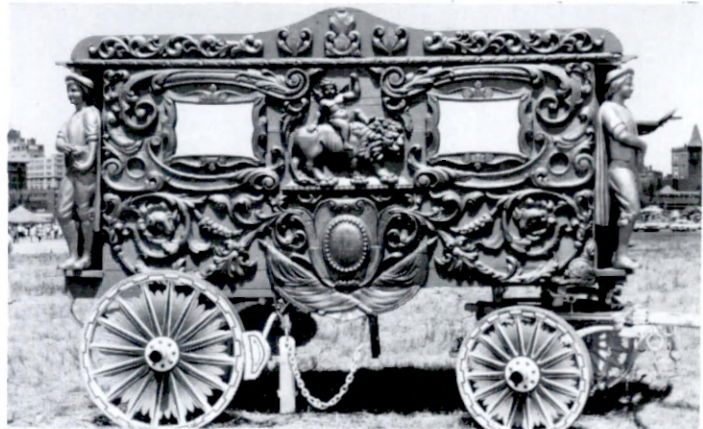
remaining original elements. For most wagons, which are a combination of both some residual originality and modification work, a plan is developed to return the vehicle to the configuration in which it existed at a specific point in the past, and to do so utilizing as much of the

surviving fabric as possible. In the case of recreations, very little of the original artifact survives. The vehicle is built to outwardly resemble a historic vehicle as accurately as possible, while constructing it in a fashion which gives it long-term durability.

In 1991 the Circus World Museum undertook the challenge of recreating the Ringling Bros.' enor-

mous United States bandwagon. Little survived of the original 1903 vehicle except for several of the carved figures and some of the scroll carvings which were collected and preserved through the foresight of John Zweifel. The task of reconstruction was made more difficult by the complex physical arrangement of the carvings.

Cage number 66 at Milwaukee parade grounds before recent restoration. Note different sky board from Christy photo.

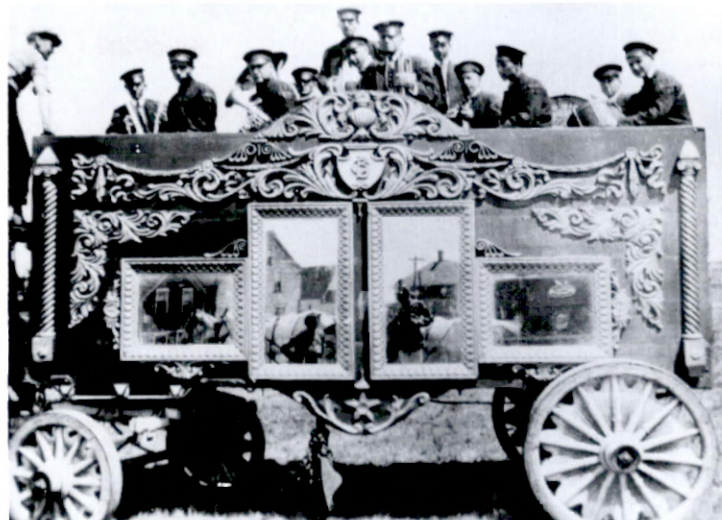
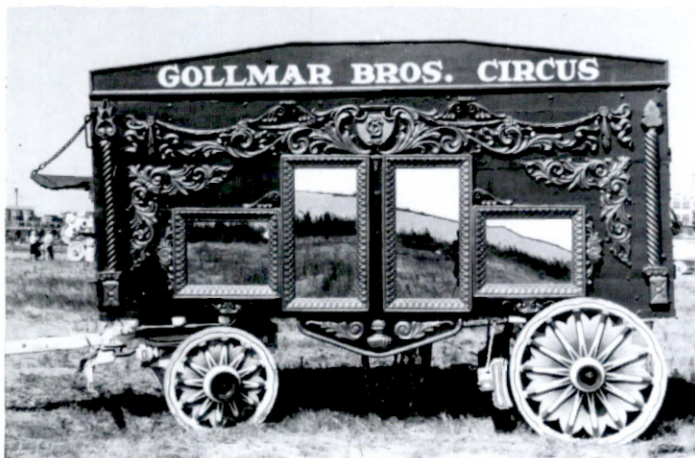




Cage number 66 after recent restoration. Note sky board has been restored to original design.

An extensive search for all surviving documentation concerning the United States bandwagon was undertaken in the Museum's Robert L. Parkinson Library & Research Center. The library's files were found to contain a significant number of photographs which recorded the changes in presentation of the wagon from 1903 to 1923. Three photographs taken about 1908 proved to be particularly valuable for the recreation. With the wagon sitting in front of the Ringling Bros. Elephant House on Water Street, a photographer took straight-on views of the right side, front, and rear of the wagon. These clear views, coupled with dimensions established from the surviving carvings, facilitated the development of full-size tem-

Gollmar Bros. mirror bandwagon as it appeared at Circus World Museum for many years. Note many differences between wagon's appearance here and in cr. 1915 Gollmar photo.



Mirror bandwagon on the Gollmar Bros. Circus, cr. 1915. Note bandmen are sitting beneath the wagon's roof line.

plates for the reconstruction of the wagon. Via the use of computer technology and Museum resources, a very accurate recreation of the United States bandwagon now exists for visitors' pleasure.

The Museum staff's experience with United States affirmed the practice of examining both the existing status of the artifact and surviving documentation when planning a wagon restoration. Two wagon restorations recently completed by Harold Burdick, CWM Wagon Superintendent, and the Wagon Shop staff illuminate how the procedure has been effectively employed in restorations.

The oldest surviving circus animal wagon is the tableau cage bearing the Barnum, Bailey and Hutchinson nameplate on the side. A review of Library collections indicated that the sky boards were inaccurately reconstructed and the number, 61, lacked historical documentation. With the wagon surviving in nearly original configuration, the decision was made to carve and fit historically accurate sky boards to the vehicle and assign it the number 66, the number it bore-

as early as 1886 and as late as 1899. The wagon as it emerged from the Museum shop now appears nearly the same as patrons of the Barnum & Bailey Circus saw it in the late 1880s and 1890s.

A more extensive restoration plan was developed for the lead bandwagon built for the Gollmar Bros. Circus in 1903. Documentation revealed that the wagon had been extensively rebuilt at least twice during the 16 year Gollmar ownership and that subsequent owners made other significant alterations. Most notably, a large sky board addition was installed about 1948 when the vehicle was in private hands. A most intriguing discovery was a photograph of the rear of the wagon with the door open, revealing that the wagon had no roof. Planks were placed across

Gollmar Bros. bandwagon in Circus World Museum's wagon shop as it nears completion of recent restoration. Sky board and mud board have been returned to the 1915 configuration.



the top upon which the bandmen rode during parade.

A restoration plan was developed which considered not only the artifact's current configuration and the historical documents, but acknowledged present day safety requirements. It was a simple decision to replace the number it carried, 26, with the historically correct number, 21, as verified in an original Gollmar

ledger and photographs. The other decisions, involving the wagon's construction, were more difficult.

Analysis of vintage photos and the wagon itself indicate that the body exists in the same form as it appeared on Gollmar about 1915. A return to its appearance in that era would minimize any alteration work and preserve a maximum of the circa 1915 work. Photos from that era were thus selected as a guide for the overall restoration.

The plan called for the removal of the retrofitted sky boards and mud boards and their replacement with accurate copies of the pieces present in 1915. Added rear door carvings were removed and a decorative paint scheme like that of 1915 was placed on both the front and rear panels.

Two deviations from the 1915 configuration were made as a result of safety issues. The wagon originally had band-type brakes, of which no remnants exist. They were replaced with conventional shoe brakes after the 1916 sale of the wagon to James Patterson. In lieu of altering the surviving axle and wheel apparatus to retrofit band brakes, the decision was made to retain the shoe brakes, which have a proven record of safe usage and reliable application.

The roof issue also required interpretation. While a single 1911 photograph confirmed the lack of a roof, a post 1911 rebuild by the Gollmars may have included the installation of one. Further, the movement of people on top of the wagon required a roof for safety reasons. A plan was conceived which provided for the application of a forward pitched, sealed roof to be installed at the level of the riders' feet. In this location the roof is concealed from view and facilitates riders sitting at the same level as Gollmar bandmen rode in 1915. Most importantly, it also makes traversing the wagon a safe exercise as opposed to a plank walking risk. The roof also adds structural rigidity to the wagon, which will ensure longer term survival of the restored wagon.

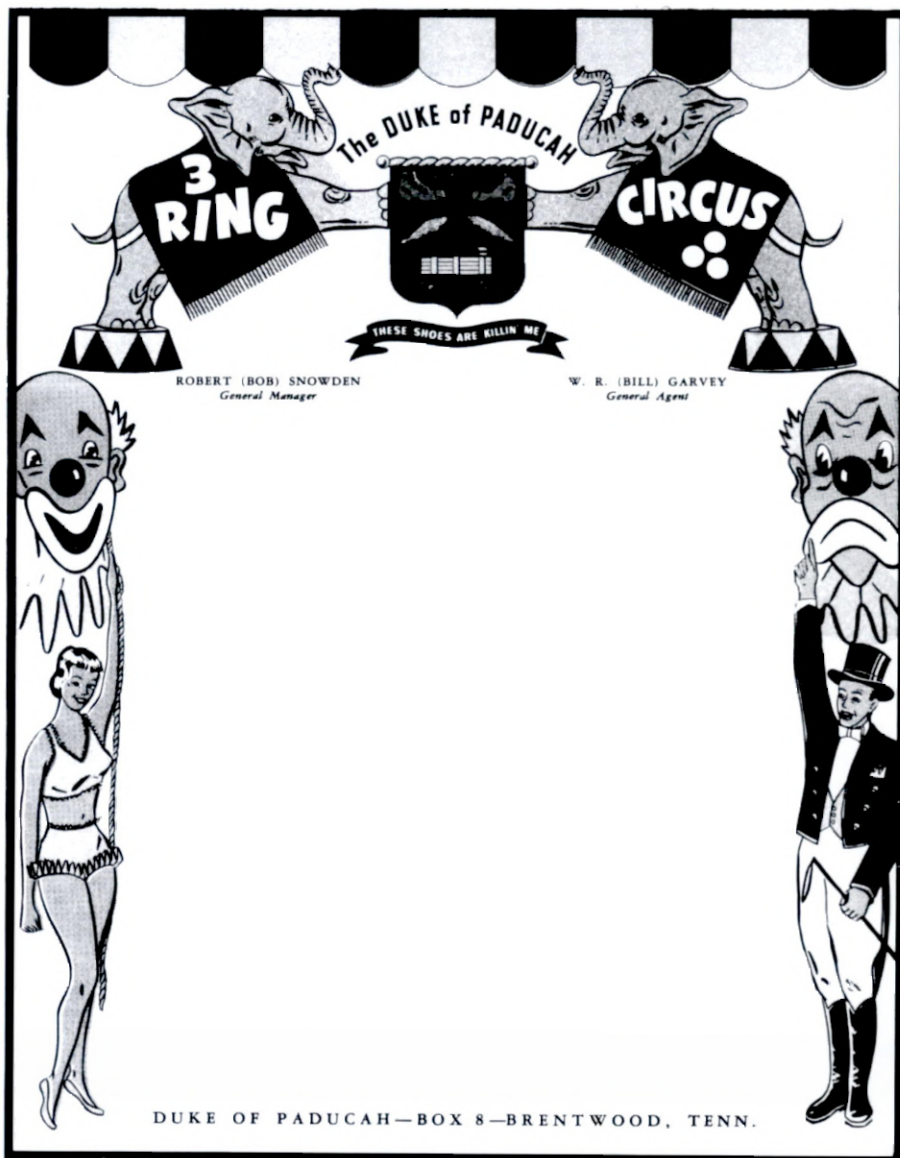
The Wagon Shop is presently engaged in the restoration of the famous Gargantua Cage of 1938. Burdick and his crew are now utilizing their skills to restore this vehicle which is vastly different

in design from the wooden circus wagons of the nineteenth century.

Visitors to the Circus World Museum in 1993 will be able to view these restored masterpieces and should note their return to their true circus appearance. The three-point program described above will be the basis for all future restoration work.

Number changes and revised appearances may surprise the casual observer, but interested parties should be aware that the finished appearances of the wagons are the result of a thoroughly researched and documented investigation into the history and present state of each wagon.

Bill Kasiska's Letterheads



In 1960 Whitey Ford, the Duke of Paducah, bought the Lewis Bros. Circus. He hired Bob Snowden as manager and toured a tented circus for one season. The letterhead is printed in red, green and black.

Ringling Brothers' circus made its first appearance in Kansas as a mud show in 1887, playing twenty-three towns, sixteen of which had populations of less than 1,000. The largest town of the 1887 season was Olathe with slightly more than 3,000 persons. Everywhere the small show appeared the press was enthusiastic and complimented the brothers on the absence of fakirs, gamblers and other riff-raff.

Five years later Ringling Brothers' World's Greatest Shows, now riding the rails, returned to Kansas with a first-class organization. The first word of the second coming appeared in the *Topeka State Journal* on March 29 stating that: "Ringling Bros. circus which is advertised as 'coming soon,' spent last season in the eastern and northern states."

The season of 1892 began in Baraboo, Wisconsin, home of the Ringlings, on Saturday, April 30. The first Kansas date was Tuesday, May 10 in Ottawa.

"Ringling's advance car is on the switch at the Ottawa Mills [April 18]," according to the *Ottawa Republican*, "and the show bills are going up over the country at a rapid rate. It promises to be the show of the season." Ringling operated four advertising cars in 1892. A second car re-billed Ottawa on April 25.

In newspaper ads the Ringlings admitted that their show was the, "Most Colossal Amusement Enterprise on Earth! Culminating Triumph of Ceaseless Energy! backed by Unlimited Millions! REAL ROMAN HIPPODROME! Three-Ring Circus, Elevated Stages, Millionaire Menagerie, Royal Aquarium, Mammoth Museum of Marvels. Sumptuous Production of the Resplendent Spectacle, Caesar's Triumphant Entry Into Rome! A Gorgeous and Glittering Picture of Life in the days of Rome's Greatest Emperor, presented as even that semi-barbaric age could not surpass. REED SISTERS, Europe's Premiere Equestriennes, secured at the enormous salary of \$800 per week. VERNON BROS., Absolute Rings of the Air, The Highest Salaried Aerialists in two Continents.

"Grand Zoologic, Ethnologic, Arenic and Equine Congress! The whole world tributary to the wonders of this Great Exhibition. The Mikado's Troupe Of Royal Jap-

THE ONLY TRIPLE-HORNED UNICORN BACKED by UNLIMITED MILLIONS

Chapter 9, Part Two
By Orin Copple King

Copyright © 1990 Orin Copple King

anese! 'Prince Chaldean, the Percheron Beauty,' sired in Normandy, weighs 1800 pounds, and has a mane nine (9) feet in length. Largest living Hippopotamus, Two Mighty Herds of Ponderous Performing and Quadrille Dancing Elephants, 2 and 4-Horse Chariot Races, Exciting Jockey Races, Novel Elephant and Camel Races, Child Delighting Pony Races with Monkey Drivers, Laughable Donkey Races with Clown Drivers, and Interesting Canine Races between Imported English Whippets.

"Mammoth Highway Locomotive Hercules! moving through the streets with the ease of a Passenger Engine, and drawing one of the sections of the colossal Parade.

"Moscow's Far Famed Cathedral Bells! A Marvelous Mechanical Invention, of the Kremlin Tower, the Music of which can be heard in melodious cadence a dozen miles away.

The procession leaves the show grounds promptly at 10 o'clock on the morning of the exhibition. It is worth coming a hundred miles to see. It is over a

The Ringling Bros. bell wagon under construction in the Moeller wagon shop. Circus World Museum collection.



mile in length. Ten of the thirty dens of performing wild beasts are exhibited free and open upon the street, ten kinds of music make the air merry with sweet melody; long caravans of elephants and desert-born dromedaries bringing the life of the orient to the doors of the occident; scores of sun-bright chariots reflect the prismatic colors of the rainbow; hundreds of gaily caparisoned horses delight the eye. No postponement on account of weather. The procession

moves, rain or shine."

The *Republican* ran two handouts, both of which appeared repeatedly during the Kansas tour. One described the Ringling show in generalities not mentioning any performer by name or any specific feat, and in conclusion boasted that, "The visit of the Ringling Brothers' great circus will be an event never to be forgotten in the history of this city."

The second handout was headlined: "The Famous Reed Sisters. "One of the distinguishing features of the Ringling Brothers' World's Greatest Shows, which will be seen in all their unapproachable completeness at Ottawa, Tuesday, May 10, is the notable equestrian act performed by the world-famous Reed Sisters, two petite and handsome young horsewomen, whose surprising accomplishments have made them idols of the principal European capitals during the past three years. No other lady riders have ever won encomiums such as have been literally showered on these graceful and talented young artists. Even their professional rivals accord them the palm of superiority. In their particular line they are superb and unapproachable, and they command the enormous salary of \$800 per week. No prettier picture could be conceived than these two young girls,

both endowed by nature with rare beauty of face and form, dancing and pirouetting upon horseback with the same grace and abandon as a premiere behind the footlights of the mimic stage; or, one above the other, in a living pyramid, defying the laws of gravity and centrifugal force. The furor they invariably create is in itself something never to be forgotten. The Reed sisters are, however, only one of a myriad of features in this colossal

tented exposition, which is entirely without a rival."

The weather on circus day was cold and damp and the *Republican* remarked that, "There was not as large a crowd of country people in town today as is usual on circus days."

Following the show the columns of the *Republican* were full of circus news.

"An accident while unloading the caliope this morning, delayed the circus-parade to such a late hour to-day.

"Mail Carrier DeTar hurried around this morning in order to make time so he could open up a lemonade stand for the circus people.

"Marshal Boltwood has a showman locked up under charge of insanity. He acted strangely yesterday so it was thought best to detain him.

"Newspapers will find Mr. Ringling, press agent of the Ringling show, a square, jovial fellow, who neither bores you nor hunts for fly specks on your contract. THE REPUBLICAN is sorry that the weather is unfavorable to-day as the show is a clean, first class entertainment. The procession was delayed this morning owing to an accident that befell their road engine just after unloading. The bridges are too weak for it."

"Hercules," the powerful steam road engine, was a 12 horsepower nickel plated Case engine, according to a paper by Fred Dahlinger, Jr. The engine was advertised in every Kansas town, but it failed to complete the season, a victim of its own great weight which destroyed flimsy paving, pushed through bridges and sank woefully deep in bottomless mud.

After the show had come and gone the *Republican* ran the following: "The Ringling Shows. "Whatever may be said of a circus as immoral and damaging to a city, the show yesterday was an exception. For excellent management and freedom from the army of fakirs that usually hang around them, the Ringling Brothers deserve special praise. The exhibition itself is conceded to be the best that ever was seen in Ottawa and would have been better if they had not been compelled to work in the mud. The stock is first-class; the wild animals rare and splendid specimens and the ring work so varied and uncommon as to win the praise of old show patrons. The street display was good but by no means all of the show as happens sometimes. It would take a column to even briefly describe all the handsome things done. The attendance was hardly fair owing to the chilly weather, but if there are any shows on the road worthy of good patronage certainly this one is. It is unique in one particular—it fills or more than fills the bill advertised."

The Ottawa Weekly Tribune pro-



Lithograph of the Reed Sisters used by the Ringling show in 1892. Pfening Archives.

nounced the Ringling show "a grand success notwithstanding the dark gloomy weather."

A bill car was in Osage City, April 19, heralding the exhibitions of May 11, and according to the Osage City *Free Press*, "Three immense billboards on Market Street, besides all the dead walls in town, are covered with circus posters, setting forth the merits of Ringling Bros.' Circus." And, "The bill posters for Ringling Bros.' circus had a tough time of it, putting up their paper on Tuesday [April 19], owing to the wet and windy weather."

Bearing almost no resemblance to the illustrations published in the Kansas press the Ringling bell wagon was—and is—an impressive parade feature. The following handout appeared in nearly every town, first in Osage City.

"MOSCOW'S CHIMING BELLS. Reproduction of a World-Famed Novelty for Ringling Bro's. Grand Parade.

"Of all the cities of Russia, Moscow is the most renowned. In that city is located the famous 'cracked bell' of history, and there also, for centuries, the sweet toned bells of the Kremlin, have been the mecca of the music lovers of all Europe. The percentage of those who can visit so far a country as Russia is, however, small, and to exhibit in America a fac simile of the greatest curiosity in all Moscow, must be conceded a feat of startling magnitude. But this is just what the Ringling Bro's. have done. By long endeavor and the expenditure of vast sums of money they have accomplished the almost incredible task of securing as one of the features of the World's Greatest Shows, an exact rep-

resentation of those far famed cathedral chimes of the Kremlin tower, the music of which has been the inspiration of musicians and poets the wide world over. As an illustration of the magnanimity of this great circus management, these marvelous chimes are not enclosed under canvass, but are exhibited free and open upon the streets in the mammoth daily procession, while an accomplished manipulator, imported especially from Moscow, discourses the sweetest of sweet clanging melodies. These famous bells will be seen at Osage City, Wednesday, May 11, during the visit of the Ringling Brothers' colossal shows."

The *Free Press* did its duty and warned the public, May 5, to "Look out for pickpockets, street fakirs and thugs generally next Wednesday. The circus will be here."

Following circus day the *Free Press* reported: "The club rooms and joints did a big business show day, although we did not see any drunkenness on the streets."

"Frank Kammerdiener furnished food for the elephants, etc., and Chris Bieri, food for the men with Ringling Bros."

"Ringling Bros.' circus drew a big crowd to town yesterday. The circus gave two excellent performances.

"The man who hasn't taken down his heating stove is happy.

"Rain, rain, rain.

"Mud, mud, mud."

All of the cold, the rain and the mud at Osage City was but a rehearsal for the following day, May 12, at Topeka.

When the Ringling advance crew arrived in Topeka on April 20, they found the town papered for Sells & Rentfrow which was scheduled to open their season with a three-day stand beginning April 28. "The Sells & Rentfrow circus bills have suffered an eclipse lately," the Topeka *Daily Capital* reported April 22. "Ringling Bros.' advertising car was in day before yesterday and covered up most of them, and yesterday Cook & Whitby's circus arrived in town and covered up the balance of the bills. The circus fever is approaching a boiling heat in Topeka."

On the 27th a second Ringling car arrived and distributed literature to every household and placed advertising on the street cars.

The Topeka *State Journal* on May 3 reported that "Last night's rain did considerable damage to the circus posters. Some of the bill boards were washed clean.

"One of Cook & Whitby's advertising agents says he proposes to cover all of Ringling Brothers' posters as soon as the rain stops," the *Journal* added.

A third Ringling advertising car arrived from the west via the Santa Fe on May 3.

The billing war and the rain resulted in Ringling posting 24,000 sheets in Topeka,

according to the 1892 route book. The town had a population of about 31,000.

The coming of Cook & Whitby on May 9, was a worrisome thing for the Ringlings. On May 7 the *Journal* ran the following: "WAIT FOR RINGLING The Great Show Will Positively Exhibit in Topeka Thursday, May 12th—No combine.

"The readers of this paper are cautioned not to be deceived by any one who would try to create the impression that Ringling Bros.' World's Greatest Shows will exhibit here in combination with any other circus before their regular date. This show is large enough in itself. It is complete in itself. It will positively be at Topeka, Thursday, May 12—not on Monday.

"Any dodgers or circulars to the contrary are untrue, and only meant to deceive the public. Beware of all announcements of compromise, war ended, etc. Competition is the life of circuses as well as of trade. Ringling's Great Show in all its entirety, exhibits in Topeka THURSDAY, May 12, and not before.

"N.B.—It having come to the knowledge of Ringling Bros. that fraudulent announcements have been made by circular, the above statements were authorized by Charles Ringling, of Ringling Bros."

An unusual ad without illustrations appeared in the May 11 *Journal*: "Only a Few More Hours to Wait! Tomorrow—Two Grand Performances, Afternoon at 2; Night at 8. RINGLING BROS.'World's Greatest Shows! The Largest and Grandest Exhibition on Earth! See All the Far Famed Features!! & the Wonderful Reed Sisters! See the Marvelous Brothers Vernon! See the Glorious Circus Maxims! See the Victorious Caesar's Triumphal Entry! See the Thrilling Hippodrome Races! See the Army of Performers! See the Long Maned Percheron! See the Highway Locomotive and the Massive Cathedral Chimes in the Gorgeous Free Street Procession at 10 o'clock in the Morning. One general ticket admits to all the Combined Shows. Children under twelve years half price."

Topeka saw none of the above.

The day before the exhibitions the *Journal* related extraordinary measures being taken to combat the mud. "The Ringling Bros. big show will exhibit on the old circus grounds south of Fourteenth Street fronting on Topeka between Fourteenth and Fifteenth Streets. Horse cars and elec-

tric cars will stop at the entrance on Topeka avenue and a plank walk will be laid from the sidewalk to the circus door for plank walks under the canvas in the event of rain. The parade will take place at 10 o'clock."

The *Capital* reported circus day as follows: "Postponed The Circus. Ringling Bros. Are Making Preparations to Come Back in the Latter Part of June.

"Ringling Bros. circus arrived in Topeka yesterday morning as advertised, and at once proceeded to the show lot north of the fair grounds. A portion of the tents were pitched while torrents of rain poured down upon the hundreds of busy

ling gave its first performance in Topeka.

The Topeka *Kansas Democrat* reported that, "Ringling Brothers purchased 200 yards of Brussels carpet from Mills & Sons, and nine head of horses of J. B. McAfee, but countermanded the orders afterwards."

The mud was a terrible ordeal for the draft horses. According to the *Journal*: "One of Ringling's big grey horses sank in soft sewer mud yesterday and had to be pried out."

Neither was the mud a pleasure for the working men. "About twenty roustabouts from Ringling's circus quit while the circus was here Thursday, and returned to their old occupation, tramp-

ing. They said they were not going to work in mud up to their knees."

The show abandoned Topeka and moved on to Junction City.

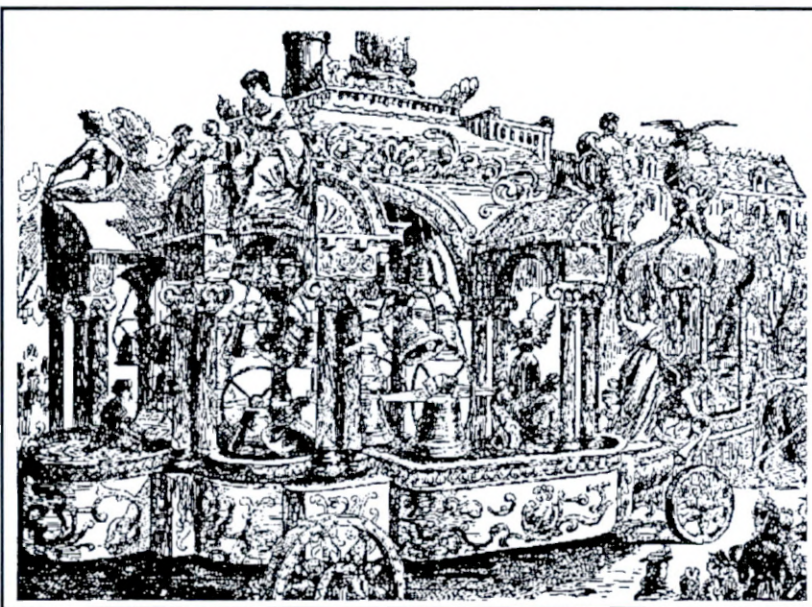
The Junction City *Union* carried a half-page ad—three insertions—for the exhibitions of May 13, but following circus day made no mention of attendance nor any details of the day.

The *Union* ran two handouts one of which was headlined "A Behemoth of Holy Writ." Ringling, of course, had the most blood-exuding, immense hippopotamus in the entire world. "Numerous small hippotomi

have hitherto been exhibited, but never before has so magnificent of this strange bible-recorded beast been placed on exhibition. It is exhibited in its natural element, with all the surroundings suggestive of life in its native jungles, and attended by one of its bold and intrepid captors, especially imported from darkest Africa by this most enterprising of circus managements."

The second handout concerned "The Percheron Beauty, Prince Chaldean." Prince was a large horse weighing 1,800 lbs. "This wonderful horse is worth a day's travel to behold. One cannot conceive anything more beautiful in horse flesh . . . [his] mane by actual measurement is nine feet two inches in length and his tail is correspondingly long."

The Junction City *Republican* reported that, "During the hurdle race at the circus Friday night one of the horses fell, throwing the lady rider to the ground with such force as to render her unconscious for fully an hour. Dr. King was summoned and rendered all assistance possible. Fortunately no bones were broken, the lady



The Chimes of Moscow as illustrated in a 1892 Ringling herald. Pfening Archives.

working people. The rain commenced at 5 o'clock in the morning and continued all day. During the morning it was so severe that the parade was postponed for the afternoon but there being no abatement of the steady down-pouring the Ringling Bros. decided that rather than give their show under such disadvantages they would in justice to the public and to their reputation abandon the idea of giving any performance at Topeka. The rings and hippodrome track, as well as the grounds for giving their menagerie exhibitions were indeed in such a condition that while thousands were disappointed in not being able to see the great show of which so much has been said, all considered the course of the Ringling Bros. a credit to their managerial ideas. Arrangements are under way by which the Ringling Bros. will exhibit in Topeka the latter part of June, when it is hoped more favorable weather will prevail."

It was not until May 14, 1894, that Ring-

"Ringling brothers are probably the only men in the United States who run a circus so satisfactorily that they leave a whole town which they come in contact perfectly satisfied. They did this in Clay Center, and it is probable that the same methods produce like results in other cities. As a whole, the entertainment is far better than any of the kind ever in this place. In fact it is hard to suggest a spot where improvement could be made. The menagerie might be larger, but those animals which they have are very choice

that only about half of those who should have attended were able to do so. This paper belongs to that class of citizens who believe that a circus, a good one, offers more amusement for the money than any other kind of amusement now in existence, and it believes in every person who can taking advantage of every opportunity, the only care being to select good performances and those which are pure. It was remarked by more than one surprised observer that not a loud word was heard on the ground, not a profane oath, no fighting, not a whip with which to make the lives of the hard working

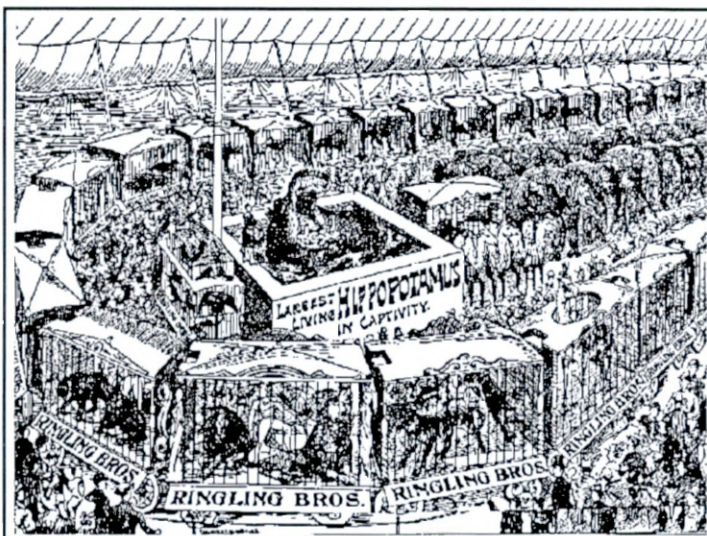
smashed into kindling wood, three others derailed and beside their trucks being torn from them, they were otherwise injured and will have to be made nearly new again. The locomotive and tender left the track, the former being well sunk in the soft earth and the latter turned on its side and badly damaged. The debris was scattered everywhere, some of it having been carried by the rushing waters a quarter of a mile away. None of the wild animals nor ring horses were in the wreck, the cars in which they were not leaving the track, the five cars in the wreck being loaded with the draft horses, harness, saddles, tent poles, and other traps of the circus outfit. The night was as black as a tar barrel, when the crash came, and the struggling brutes mingling their

moans with the roar of rushing waters made an awful scene. The dead were past help, but several men, some badly injured, were in the water, and to their rescue came the few men not injured. They were soon dragged out and cared for, as best they could be under the circumstances, and as quickly as possible removed to good quarters in the city. One badly injured horse held his head with great difficulty, for more than an hour above the water, but finally gave up, dropped his head beneath the water, and expired.

"The Cause of the Accident.

"It will probably not be settled beyond a reasonable doubt, whether the engine and tender left the track and caused the wreck or whether the bridge gave partially away, as the engine was passing over it, checking the speed of the engine, and the cars rushing against the tender, crowding the engine and forcing it from the track. Most likely this was the case, as the engineer testified to having felt something give way as he passed over the culvert. But several rotten ties, broken square off, where the engine left the track is some evidence to show that it was derailed from this cause, but it is far from being conclusive, as the ties were broken on the south side and the engine went off on the north side, and again, the rail on the south side was torn entirely from the ties and bent in a circle, while its companion on the north side was still spiked to most of the ties. This north rail was broken at the coupling at the east side of the culvert, but was not detached from the other rails. The down thrust made by the engine on the north side, whether from its own natural action or from force that may have been exerted against it from its tender and the cars behind it, may have broken these rotten ties after the engine had left the rails, seems impossible of demonstration, but it is quite reasonable to suppose that this was the case. The engine and tender went safely over the bridge, and were wrecked afterward and one car loaded with horses also went over the bridge but not on the track. This car had shaved the tender at right angles with the track, and its rear end was beyond the bridge resting on the grading. The opinion of this editor, who as carefully and critically examined the ground as any one could, is that the engine broke the rails and so displaced them that the trucks of the tender or those of the car immediately behind it came onto them, but striking the ties all instantly snap and the

crash followed. All the horses in the first car were taken out alive, but every horse in the second car was killed. The third car telescoped the second making kindling-wood of it, and was itself made into kindling wood except the bed. This car contained the harness, saddles and other traps, and the bunks where the men were sleeping. Another horse car was shoved to the right of the roadway into the water and several horses in it were drowned. A flat car containing the wagon and the tent poles came next, and this was toppled to the south on its side and the wagon thrown into the stream. As indicative of the force of the concussion we may men-



Menagerie illustration from a 1892 Ringling herald. The menagerie actually contained 25 cages, six elephants, two camels, four dromedaries, two elk, two zebus, one water buffalo, fifteen ponies and three mules. Pfening Archives.

tion that every spoke in this wagon was broken from the rim of the wheels.

"The Coroner's Inquest.

"Dr. J. McCassey, Coroner, summoned a jury and aided by County Attorney Savery, held an inquest on the dead men in the afternoon of the day of the accident, and we here give a condensed report of the testimony:

"W. S. James, Train Dispatcher, Concordia. Went on duty at 12, midnight; Train left the depot at 2:40; received notice from operator at Ames of washout; train had left depot, tried to signal but failed to be recognized; believed they had slow orders given at Beloit.

"J. P. Chidsey, depot telegrapher: As quick as notice was received of washout tried to have train slow up; tried to signal the train; ran after it but it did not stop at the crossings and did not catch it; had no knowledge of any defect in road east of depot; got orders to 'slow up' and whistle

at all curves and gave same to conductor Cropper; this is the rule in times of heavy rains; I am positive I received the notice of washout after the train had left.

"Elmer Jennings, Section Boss: My section extends one mile east of Rice; got to depot about half past 11; as soon as got lights, with Harris Jennings and Theodore Been started over the road on hand-car; think this was a few minutes after 12 o'clock; ordered by superintendent; men to go over my section and look for washouts and report from Ames; found none till I got to the end of my section; examined place where wreck occurred; saw a little dirt had been washed out, can't say

I thought it safe; can't say I thought it unsafe; have seen it that way several times before; culvert appeared to be solid; a recent heavy freight train had gone over it about two hours before; dirt was washed away from under two ties, one east and one on west side nearest the bridge; water running up to rails but not over them; ordered to Ames to notify section boss of section east of mine to go over his section; reached Ames about 2; found section boss before I went to find telegraph operator and with him went and woke up the operator and had him telegraph back about the washouts; was at the place of the wreck but saw no broken ties or rotten ties; the

company had not furnished me with the new ties I ordered; I ordered 2,100 and it furnished me 250.

"J. A. Coby: Am the engineer; home in Atchison; eleven years on this road; was told at Beloit to 'slow up'; this is a rule in heavy rains; was running only from 12 to 14 miles an hour when accident occurred; had no notice of any washout; did not look back for any washout; did not stop at any railroad crossing; was told the section boss had gone over the road; water was not running over the track; night very dark; when engine passed over the bridge it sank some, than bounded up; fireman jumped; I did not leave my cab; was not injured; think the accident was not caused by the rails spreading; think the engine left the track because the bridge broke or gave way; do not think the dirt being piled up on the farther side of the engine is evidence that the engine was shoved; engine might settle in the dirt as that is settled without being shoved; might be the weight of the engine alone.

"W. H. Cropper; Am the conductor of the circus train that was wrecked; had not been notified of any washout; train was running 12 or 14 miles an hour.

"Verdict of the Coroner's Jury.

"State of Kansas, Cloud County: An inquisition holden at Concordia, in Cloud county on the 17 day of May, 1892, before me, J. H. McCassey, coroner of said county, on the body of Neal O'Donnell, and Albert Deitcher, there lying dead, by the jurors, upon their oaths, do say the said persons came to their death in a railroad wreck on the Central Branch of the Union (sic) Pacific Railroad, at a culvert one mile east of this city on this 17 day of May, at about 2:40 o'clock a.m., and we further find that the accident was the direct result of extreme negligence on the part of the Missouri Pacific Railroad Company, in not placing proper danger signal at the point where the accident occurred, which place, according to the evidence offered, was found to be dangerous just prior to the accident. Will Downing, Foreman. W. E. Hinkle. A. R. Maddox. Carl Miller. Lewis Spurlock. P. N. Graves, Jurors.

The *Ringling Bros. Route Book, 1892*, compiled by O. H. Kurtz, presented a graphic description of the tragedy:

"Tuesday, May 17th, Black Tuesday.

"Due at Washington, Kan. Central Branch Missouri Pacific, 78 miles. Thirty miles en route, and one mile east of Concordia, at 2:45 A. M., an appalling crash awoke train section No. 1. In an instant all was excitement and 'confusion worse confounded.' Pouring out into the night, our men perceived by the flickering light of lanterns a chaos of wrecked cars, some crushed to utter kindling wood, and others hurled headlong or sidelong into a lake of mad waters that held both sides of the track, and whose under-mining power had wrecked a trestle and train. This lake was full of dead and drowning horses, the latter 'dying with harness on,' in a literal sense of the term, and tangled in it most woefully. With human bravery, our men plunged into the waters and cut harness right and left, or pulled the necks of drowning horses out of the water with halters. As the gray of the morning came on the situation grew worse. Robert O'Donnell, of Gratiot, Wisconsin was found in a mass of blood-stained wreckage, with a splintered piece of two-by-three scantling driven clear through his head. His brains were strewn in every direction. He was an Odd Fellow, and left his wife and three children some money, having recently sold a farm. His object in circus travel was to locate a new home in the West. Near by, mid twisted rails and rack and ruin, was the body of Albert Dietzler, aged sixteen, from Freeport, Ills. The poor boy's head was crushed as if by a sledge hammer; it was nothing but broken skull and oozing

brains. Twenty-six magnificent draught horses, heavy Clyde stallions, Normans and Percherons, floated dead in the lake on either side of the track. Other poor brutes had broken legs or ripped bellies, and had to be killed in the head. Many more in bad condition, filled two livery stables. Half a dozen men were crushed or hurt internally. Two crowded sleepers just escaped destruction, while the engine



The Ringling brothers as illustrated in the 1892 route book. Pfening Archives.

stood tip-tilted just past the fallen trestle. 'Mid the utter disarray of the wreck stood a white board shaped like a tombstone, bearing a track number, but having monumental significance as it rose over death and suffering. A special train from Atchison came at once, bearing wrecking apparatus, and Assistant Chief R. R. Surgeon Farrar took care of the injured. These four had to go to the Kansas City hospital: William Marshall, Baraboo, Wisconsin, left leg broken, hip dislocated, injured internally and about the head; Thomas McKinney, 325 South street, Chicago, hurt internally, and fearfully bruised about the left arm, head and shoulders; Frank Smith, Reedsburgh, Wisconsin, head and face mashed, and injured about left side and arm; Charles Shay, Ottawa, Canada, mashed about face and chest, and hurt internally. The almost decapitated bodies of O'Donnell and Deitzler were taken to the railroad sta-

tion, where a coroner's jury rendered the railroad culpable, and the track inspector guilty of gross negligence. He had found the culvert and trestle undermined and unsafe, but instead of returning one mile to warn Concordia, went four miles ahead to Rice station, whence his telegram backward just missed our first section, and just stopped our second section from crashing into our first. When the coroner's jury dispersed, the dead bodies were decently cared for, and expressed to their saddened homes. Meantime the suffering victims received sympathetic nursing, and the wives of the various Ringlings showed great womanly kindness in their constant ministrations to the stricken. The next thing in order was horses, and the following hand-bill circulated: "WANTED. 50—Draft Horses—50

"Weighing from 1,200 to 1,600 pounds. Will buy from morning of Tuesday May 17 to evening of Wednesday, May 18, at S. Barcelo's stable. Will pay what they are worth. Ringling Brothers Circus.

"A number of first-class horses were bought, and a telegram to John Ringling, at Chicago, ordered a carload more. In buying, the capable judgement of Messrs. Royal and Delavan came into important play. Counting horses that died after leaving Concordia, the circus was out about forty head all told. To narrate all the steps by which the show righted itself, would be a story very long drawn out. Though the scenes of this day of suffering made many an eye grow moist, the spirit of the Ringlings was undaunted. They arose to their duties with added vigor, recalling the tale of the fabled wrestler, who gained new strength whenever thrown to earth. They accepted their Kansas misfortunes in the spirit of the Kansas state motto: *Ad astra per aspera* ('through trials to the stars')."

On the day of the tragedy the *Topeka State Journal* reported one piece of good news: "Ringling Brothers' private car, a new one just out of the shops, passed through Topeka yesterday enroute to join the circus. This car is a beauty. It has fine private apartments, large dining room, kitchen, with range, and is modern throughout in its furnishings. It is fitted with electric bells connecting the dining room, ladies toilet, platform and kitchen."

No show ever bound a community closer to it than Ringling did with Concordia. A story in the May 20 *Blade* explained why the World's Greatest Shows could forever after count on the full support of the people of Concordia.

"The Ringling Brothers have made a splendid impression on the people of this

county, and if they ever come here again to exhibit they will surely have a crowded tent—whether there be rain or sunshine. One excellent thing was they allowed no gambling on their grounds; our reporter circulated freely and generally among the men and he did not hear a single ungentlemanly word uttered by one of the hands; the Ringlings themselves are the soul of good conduct, and none speak of them only to speak their praise. The very climax of honor was exhibited by their reducing the entrance to their menagerie and circus from fifty cents to twenty five cents. This was because they could not possibly give a complete performance; first because of their late disaster, and second because the wind blew so hard it was impossible to raise the central part of the tent. But under these extreme difficulties they gave a good performance—as good as some of our people have paid fifty cents to see, yet they would take only twenty five cents. We do not believe their patrons would have complained at fifty cents admission, as they all felt sorry for the misfortune these gentlemen had met with and they were willing to aid them that much. All join in the hope that their bad luck came to an ending here, and that in the future unchecked success will be assured to them. They did not show in the evening as the wind was blowing a gale when the afternoon performance was closed. The Brothers have a splendid lot of animals, some of which are rare, and also some birds of the most beautiful plumage. These all were greatly admired by the patrons who very reluctantly left the tent."

The number of dead horses varied greatly from paper to paper ranging from 18 to 30. In the dark of night the dead animals were disposed of in the Republican River which was running bank full. The June 3 Clyde *Argus* reported the following: "A few days after Ringling Bros. show was wrecked at Concordia and the twenty-three horses killed, the dead horses were dumped in the Republican River by the Missouri Pacific section hands. When the waters subsided thirteen of these carcasses were found on the sand bars just south of Clifton. The railroad company spared no time in burying the carcasses Tuesday."

The Clyde *Farmers' Voice* confirmed

the report of the *Argus* and added a few details.

"The action of the Mo. Pac. R. R. in bringing the horses killed in the wreck near Concordia, down to the bridge here on flat cars in the night and dumping them into the river should be looked after by our county attorney. We understand that the carcasses are lodged along the sandbars below here, and the stench is very annoying to the residents along the river."



Ringling Bros. Circus 1892 lithograph showing the Moscow Chimes (bell wagon). Pfening Archives.

Anyone with first-hand knowledge of the train wreck was an instant celebrity, the engineer and fireman, especially.

"The wrecked engine that broke through the culvert with Ringling Bros. show at Concordia Monday passed through here Wednesday evening," according to the Clifton *News* on May 20. "It was a demolished looking affair. The engineer and fireman stopped here for a half hour and told the story of the wreck. There were four men on the engine when it broke through and turned over, and none of them were hurt. Four of the stockcars belonging to the circus were piled up together in the creek, the cars being mashed up into kindling wood. A man and boy belonging to the circus were asleep in the front car and were instantly killed and three others badly injured. The dead and wounded were taken through here Wednesday evening. Twenty-two draft horses were killed, a large part of them being drowned in the wrecked cars. We understand the Ringling Bros. have put in a bill against the Mo. Pac. R. R. Co. for \$30,000."

On May 24, the Concordia *Daylight* re-

ported that, "Mrs. Nellie Hetherington, sister of Neil O'Donnell who was killed in the wreck, arrived in this city too late to see her brother. His body had been shipped to his old home in Wisconsin."

Another footnote to the tragedy appeared in the Concordia *Alliant* on July 21. "Mrs. Neil O'Donnell of Gratiot, Wisconsin, has just received \$3,000 from the M. P. R. R. in settlement for the death of her husband in the Ringling Bros. Circus wreck at Concordia."

The Abilene *Weekly Chronicle* described the Ringling show of May 19, as "all that wealth, talent and enterprise could produce under canvas, and was well patronized. Ringling brothers, while new to Kansas and slightly disfigured by reason of railroad wrecks and rain storms, are artists in the ranks of circus owners and know how to cater to the public taste."

The show bought "a number of good horses in Abilene."

By the time of the Marion exhibitions on May 20 the show had returned to normal operation.

The May 27 Marion *Record* expressed its appreciation of the Ringling brothers: "A Great Show. And Worthy of Highest Praise."

"The Ringling Brothers' show, which exhibited here last Friday, was in every way such an exceptional affair that the RECORD feels like paying it an especial need of praise. In the first place, its advance agent insisted on an express contract with the city authorities to prevent all kinds of gambling on the day of the show. And true to the agreement, not even a soap man or other street fakir of any kind was seen in town that day. It was so unusual as to provoke general comment. No loud-mouthed side-show men or noisy red lemonade fellows even were heard or seen on the grounds. We never saw such an orderly lot of show people in our life. Profanity was seldom heard from them, and drunkenness was unknown among them. (We wish we could say as much for all our own fellows that day.) The street parade was an imposing pageant, and the show under the mammoth tent the best ever seen here, and is so pronounced by all with whom we have talked. There was a commendable absence of law, coarse wit. Everything was high-toned, artistic, clean and creditable. An immense audience at-

tended, and all were delighted. The Ringling Brothers are evidently gentlemen of character and good judgment."

The Marion Times commented that, "All branches of trade enjoyed a good business Friday," and, "It is estimated that about 6,000 people attended the circus performance in this city last Friday."

The Times claimed that, "The Ringling Bros. have made a reputation among the show-going people, which means everybody, that will necessitate an increase of canvass to accommodate the crowd that will greet them at their second appearance. No show bills will be needed; just say the Ringling Bros. are coming, and the boys and girls, old and young, will respond."

The exhibitions at Wichita, May 21, were a huge success. The Daily Beacon ran an interesting story on the 23d.

"ONE DAY'S INCOME. More Than Ten Thousand Dollars Taken Out of Wichita Saturday. The Show Must Make Thousands of Dollars Each Day to Pay Expenses. How the Circus Employes are Fed—Scenes in the Dressing Rooms—Rajah (sic), the King.

"The big show took over \$10,000 out of Wichita Saturday. Ten thousand people saw the performance in the afternoon and about 6,000 attended at night. several of the ministers at the churches yesterday referred to the great amount of money expended and said that there should no longer be a plea of hard times. The \$10,000 business of Saturday was not a big day's receipts either. Alf T. Ringling said that the total receipts varied from \$5,000 to \$18,000 each day.

"The receipts must necessarily be large to keep ahead of the expenses of such a show. The salary list of 600 people employed is \$1,800 per day and all the expenses of carrying the show with the advertising, etc., foot up, according to the statement of the proprietors, something like \$5,000 daily. People in general have a very vague idea of the immensity of a large show and the expenses connected with it.

"In the advance of the show are four cars with 100 men. First comes the agent with advertising for the newspapers, then the bill posters in two squads with the gaudy street papers, and then a force to arrange for the place of tenting, the buying of provisions, etc. So that about \$500 is expended before the show reaches the town. Then the show comes in on two big trains with an army of men. With Saturday's show were forty-five musicians in four different bands, twenty museum

people, six porters, a culinary force of twelve Then and other small squads serving in many different capacities.

"The force of men with the show was no larger than the force of horses. There were over 500 of the latter. A carload of twenty horses joined the show here Saturday afternoon. They were shipped from Chicago to take the place of horses killed in the Concordia wreck. At this wreck twenty-five horses were killed outright and twenty-five badly injured. Four men were killed and several hurt. Eighteen horses were purchased between Concordia and Wichita.

"The scene at the cooking and eating



The Reed Sisters as illustrated in an 1892 Ringling Bros. newspaper herald. Pfening Archives.

tents at the Riverside park Saturday was interesting. In two small kitchens mounted on wheels the cooking was done. 'Colonel' Fred Rialton, an Englishman, has charge and manages to serve three good meals each day to his hundreds of regular boarders. They eat in two huge tents. In one tent the laborers sit down on benches around long tables which accommodate 200 people at a time. In the other tent the performers and the museum freaks take their meals. The fat woman and the diminutive creature that rivals Mrs. Tom Thumb eat together while across the table sits the Mexican giant and the pretty Japanese woman. The proprietors dine with their families in their special cars on the railroad track where they have a cook and live in royal style. The food at the tents is wholesome and consisted Saturday of beef, mutton, ham, potatoes, early vegetables and coffee.

"The scenes in the dressing rooms are equally interesting. There all the performers make up. Each has his or her own trunk and the property people know ex-

actly where to place them when the tent is raised. There are two dressing rooms, one for the men and the other for the women. Here the warriors put on their tin helmets and tin shields and grasp in their strong hands their tin swords.

"The blacksmith and repair shop is a feature of the show. The tent is pitched near the horse tents and the traveling smithy with a portable forge and a box of tools keeps the horses feet in good repair. This is quite a difficult undertaking too, an account of the constant shipping.

"Following every circus are fakirs, pickpockets and confidence Then who make money out of the confiding country men coming to see the elephant. It takes close watching to keep the sharpers off the grounds. Saturday two Wichita men were hustled off to jail for trying to work the crowd.

"The feature of the menagerie was the great elephant, Rijah (sic). The animal made his first bow to the American public at Kansas City a few days ago, although about 40 years old. He is eleven feet, ten and one-half inches high, this being two inches taller than the great Jumbo, killed in Canada several years ago. Rijah arrived at Jersey City on the steamer City of Bangkok, from East India about three weeks ago. A car built especially for his convenience and just of a size to pass through the tunnel on the Pennsylvania railroad was in waiting and into this Rijah was conducted. He thought the quarters too close, raised his trunk and knocked off the roof. It was repaired and he behaved better.

"The 'raiserbacks' of the show people are a different specimen from the 'razor backs' of Southern Missouri and Arkansas. A variety of hogs get the last name for a long snout and a real razor back. The former are the men who unload the train. In earlier days when small railroad shows were prospering the street wagons were not so large, they were then run up on the flat cars. The men would put their backs up against the wagons and the foreman would call, 'Raise 'er back!' Alf T. Ringling is authority for the statement that this is how the appellation of 'raiserback' originated."

When considering circus statistics one should remember that even circus auditors have been known to use numbers recklessly.

The paragraph concerning the big elephant Ringling named Rijah bears a strong resemblance to a handout used in

"New York, April 15.
The steamship City of
Bankok, which arrived
here yesterday from the
East Indies, brought the
largest elephant ever
landed in this country.
He came from Rangoon,
in the Bay of Bengal and
is 11 feet 11 inches high,
two inches higher than
Jumbo was. His name
will be Rajah. He is con-
signed to Lemen Brothers
Kansas City, whither
he was shipped last
night. Although a special
car had been constructed
for him by the Penn-
sylvania railroad, the roof which was
built as high as the tunnels would allow,
just touches his back. When placed in his
car, Rajah knocked out the roof with his
trunk. It was hastily repaired, and then
Rajah started on what will probably be an
eventful journey, in the care of five keep-
ers. Lemen Bros. and Rajah will be at
Osage Mission Wednesday, Aug. 24.--
Osage Mission Journal, August 18."

On circus day the *Star* commented that, "Ringling Bros. have certainly done the best job of billing the town that was ever done by a circus in Wichita."

The people of Kingman on May 27 reacted warmly to the Ringling show according to the *Leader-Courier*: "The circus has come and gone. Though our people had heard good reports of it, it was even better than they had anticipated. The street parade was far the best ever witnessed in Kingman. The horses were exceptionally fine and their trappings, as well as the cages, the uniforms of the men were new. The circus performance had many very strong points, the Japanese performers attracting much attention. The races, especially the chariot races,

45

cities and the country tributary to Holton began to arrive and when the mammoth procession began to move there were at least 10,000 strangers in the city.

"The afternoon performance was well attended. The tent holding 10,000 people was comfortably filled. A heavy rain storm made it impossible for the management to give an evening performance, which was a great disappointment to the many city people who had planned to attend.

"The show is clean, well managed and everything advertised was shown.

"Ringling Bros.' will be certain of a liberal patronage should they decide to revisit Jackson County."

The *Signal* described the immense storm as a waterspout that "did considerable damage to bottom lands and bridges north west of the city Monday evening. In a very few minutes Straight Creek and Little Soldier were out of their banks. Some idea of the enormous volume of water having fallen at that time may be had by the statement that Soldier Creek rose to the floor of the Stevenson Iron bridge west of town. This bridge is 20 feet above the creek bed."

The heavy rain seriously threatened the show-going people of Wetmore who were not misled by Cook & Whitby's duplicity.

The Wetmore *Nemaha County Spectator* reported that, "About twenty-five people went from here to Holton Monday to attend the Ringling Bros. circus. On account of the heavy rain some of them had to remain in Holton all night, while others who drove over in the morning came home by way of Goffs on the train leaving their teams in Holton to be sent back next day. Those who started home immediately after the rain, had barely time to get over the Straight Creek bridge by driving through two feet of water."

The Holton June 2 *Weekly Recorder* ran a short column of "Notes" regarding circus day.

"The managers estimated the crowd in the circus at 5,000. Hundreds remained over night rather than drive home through the rain.

"The rain coming on just as the performance closed made it very disagreeable to ladies getting to town.

"The heavy rain storm prevented the evening exhibition. There would doubtless have been another big audience if the weather had been favorable.

"The crowd in the city was immense and very orderly. We did not see a drunk man on the streets or at the grounds, and heard no profanity or quarreling.

"The farmers were in from every part of

the county and had their whole families with them. This was right. We have our opinion of a man who will slip off to the show and leave his wife and children at home, but will not express it as we do not like to use bad language."

In the long run the adverse weather of the Kansas tour did more to insure the future success of the Ringling show than advertising dollars could buy. Kansans everywhere sympathized with the Ringlings and deeply appreciated their efforts to maintain a first-class presentation despite the mud and rain, and their willingness to cancel exhibitions rather than lower their standards. This magnanimous behavior was almost completely at odds with the rest of the circus world.

The comment of the June 4 Holton *Independent Tribune* reflected the attitude of the public: "Although nearly a week has elapsed since Ringling Bros' circus, the people have not yet tired of talking of the excellent entertainment, the gentlemanly managers, the absence of fakirs, gamblers, etc. Ringling Bros. did just as they advertised."

The future of Ringling Bros. World's Greatest Shows in Kansas was assured.

Research funded in part by grants from Wolfe's Camera & Video, Topeka, Kansas.

WANTED

ORIGINAL CIRCUS, MAGIC AND WILD WEST POSTERS

TOP DOLLAR PAID FOR VINTAGE POSTERS IN ABOVE CATEGORY UP TO 3 SHEETS. WILL ALSO CONSIDER PRE-1950 BARNUM AND BAILEY, HAGENBECK-WALLACE ETC. ALSO QUALITY EARLY STOCK POSTERS. PREFER PRE-1930 STROBRIDGE, COURIER, RUSSELL-MORGAN, OTIS, ETC. BUT WILL CONSIDER ANY QUALITY LITHO.

CALL, PHONE COLLECT OR FAX FOR OUR QUOTE OR YOUR PRICE.

**MARIO CARRANDI, JR.
122 MONROE AVENUE
BELLE MEAD, NEW JERSEY 08502-4608
PHONE 908-874-0630 FAX 908-874-4892**

Mike Martin's

CIRCUS HOBBY HALL

CENTER RING VIDEO LIBRARY

Here's a list of tapes you may have missed, plus our very newest additions. Just a small part of our CENTER RING VIDEO library!

"CIRCUS NOSTALGIA # ONE"

Sarasota Winter Quarters 30's, Clyde Beatty's Jungleland 50's, Hagenbeck-Wallace Circus 30's, Cole Brothers Circus 40's and more.

"CIRCUS NOSTALGIA # TWO"

Walter L. Main 1932, Barnes/Sells-Floto 1937, Robbins Brothers 1938, Buffalo & Pawnee Bill Shows 1900's, Ringling/Barnum 1938 and more.

"CIRCUS NOSTALGIA # THREE"

Hagen Bros. 1950, Tom Mix Circus 1935-37, Cristiani Bros. 1959, Barnett Bros 1935 and Downie Bros 1935 and more.

"R/B VOL ONE: 30's - 40's - 50's"

Inside Menagerie & Backyard 1940's, Madison Square Garden 1950, Backyard scenes 20's - 40's and under canvas days Early 50's.

"R/B VOL TWO: 40's - 50's - 60's"

Backstage building show 1960's, Garden hi-lites: '52, '53 & '55, under canvas scenes 50's, and mid 40's backyard and spec's.

"R/B VOL THREE: 30's THRU 70's"

Sarasota Quarters 30's, 40's & 50's, Scenes from '41, '42, '44 & '51 - '56 seasons. Interviews with John R. North and Antoinette Concello. Red & Blue unit performances and backyard scenes in the 70's.

NEW!

"R/B VOL FOUR: 30's - 40's - 50's"

Rare footage of John & Mabel Ringling, May Wirth, Bird Millman, Lillian Leitzel and more. Sideshow acts of the 30's. Goliath the Sea Elephant. Sarasota winterquarters 30's, Fabulous show highlights of the 50's.

"CIRCUS SCENE 1989"

Performance highlights of Kelly-Miller, Franzen Bros., Culpepper-Merriweather and Hanneford Circus at the Milwaukee Parade.

"CIRCUS SCENE 1990"

Performance highlights of Roberts Bros., Great American, Fisher Bros., plus Hugo, OK Winterquarters with a Pat White training session.

"ALL AMERICAN MUD SHOWS VOL # 1"

Backyard scenes and performance highlights of favorite "Mud Shows" including: Beatty-Cole, Hoxie Bros., Sells & Gray, Mills Bros and Circus Vargas.

"ALL AMERICAN MUD SHOWS VOL. # 2"

Great London, Cristiani, Kelly Miller, Clyde Beatty, Hoxie's Great American, Carson & Barnes - a dozen shows in all!

NEW!

"SARASOTA CIRCUS FESTIVAL & PARADE HI-LITES"

1990, 1991, 1992 & 1993 - Each 2 hour tape covers all the fun of "CIRCUS WEEK": Highlights of the BIG TOP performances, outdoor THRILL SHOWS and the old fashioned CIRCUS PARADE.

"CFA CONVENTION HIGHLIGHTS"

Each tape 2 full hours.

1990 Hi-lites of Carson & Barnes & tour Circus World Museum.

1991 Hi-lites of Beatty-Cole Circus & the week's activities.

1992 Hi-lites of Hanneford & Sailor Circus performances.

"THE BEST OF EUROPEAN CIRCUSES VOL # 1"

Classic wild animal acts, aerial and ground Performance highlights of Europe's finest including: Togni, Chipperfield, Roberts, Price and more.

**EACH TAPE TWO FULL HOURS ---- \$29.50 PER TAPE POST PAID
MAKE CHECKS PAYABLE TO:**

CIRCUS HOBBY HALL

Dept. BW - 16840 S.W. 62 St.
Ft. Lauderdale, FL 33331
Fla. residents add 6% Sales tax

CIRCUS LIFE AND ADVENTURE OF ADAM BARDY

Every so often, story books are written that tell of someone who has lived an interesting and adventurous life, and there are times that some local person may come along who has experienced such an adventure in his life's journey. Of local interest is the story of Adam Bardy, who began his "adventure" in 1915, at the age of eight, running away with the great Buffalo Bill Wild West Circus, when the Circus was playing in his home town of Webster, Mass.

This beginning adventure was of very short duration, as Adam met up with gypsy fortune tellers the very next day, and, in their generosity, they gave Adam trolley car fare money, and Adam returned home.

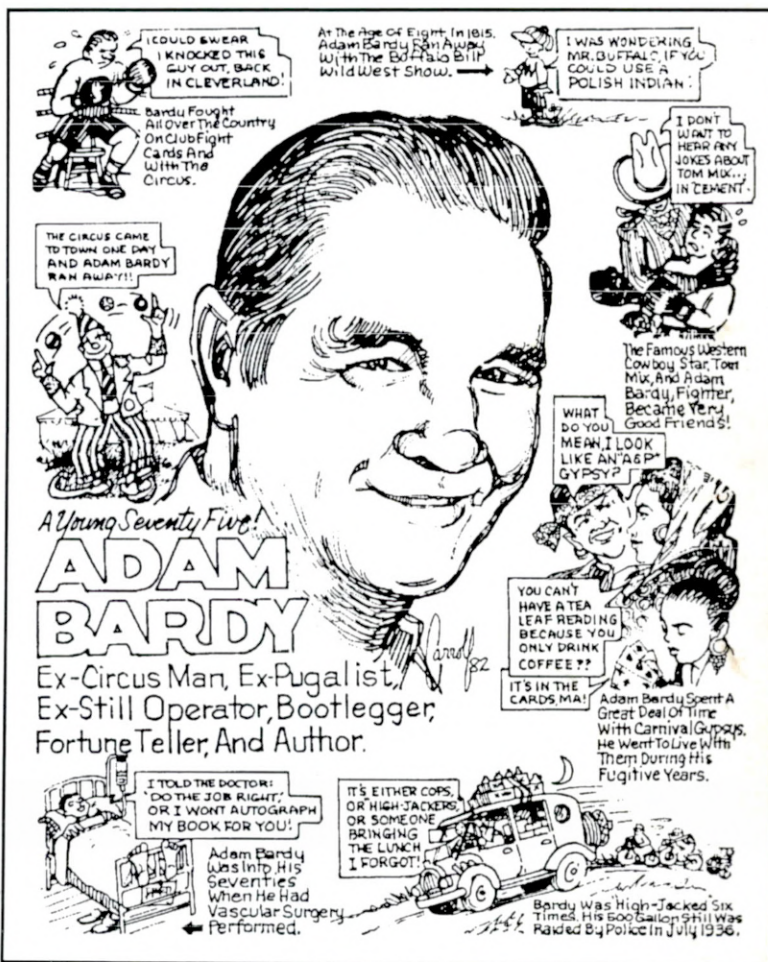
In Adam's teenage years, he lived with woodchoppers in shanties in the woods, and finally in a deserted farmhouse. At the age of seventeen, Adam joined the Ringling Bros. & Barnum and Bailey Circus. Other large and small circuses were to be Adam's life, until, in 1929, Adam met up with Kentucky Mountaineers, and the life of a bootlegger was to begin. A thrilling adventure as a big-time bootlegger was Adam's lot in life, until the Conn. State Police wiped out the operation. Adam escaped from custody, and a fugitive's existence lasting seven long years began. During this time, Adam learned all about fortune telling, a life he followed for many years. After that seven years, Adam gave up and turned himself in to the police. He went on to raising beautiful meat and show rabbits, and became New England's largest rabbit breeder. Then he went back to doing character readings, using palm readings and handwriting analysis by mail.

But, of all Adam's adventures, his memories of circus life were the best, including the opportunity to have had personal mends like the great Tom Mix, who joined the Sells-Floto Circus when Adam was with that circus in 1929, and Adam's interest in boxing, which his good friend Tom Mix really loved.

And now, as Adam lives his quiet life out in the country, he has written an interesting book that tells of his forty-seven years with his wonderful late wife, Ann, who was a devoted and loving mate. The story tells of what it was like to live with a fugitive and bootlegger husband all those years, and then of her passing in 1980. Adam recounts his loneliness for three years. Adam continues his story by telling how the palmistry reading of a young twenty-one year old girl blossomed into a wonderful friendship of true love and romance, as it can come to one who has lived an adventurous, interesting life. The story explains how, through deep faith in God, Adam could live this strange, unusual and interesting life, so full of excitement, and still remain the happy-go-lucky person he still is. Adam credits all this to the guiding hand of God.

The interesting life story of Adam includes that of his close companion, twenty-two year-old Terry Lyn Bates. Her story alone is well worth the price of the book, as one can see that age alone is not what counts, but the way we live our lives.

The book includes many pictures that tell the life story of Adam. For an autographed copy of *Circus Life and Adventure of Adam Bardy*, send check or money order for \$12.95 to:



ADAM BARDY
87 Alm Rd.
Thompson, CT 06277